Saturday 6 August 2016

Amateur Photographer

Passionate about photography since 1884

TESTED Panasonic Leica 12mm f/1.4 Asph
Premium fast wideangle for Micro Four Thirds

Make the most of mono

APOY 2015 winner **Lee Acaster** reveals the secrets of successful black & white photography

Yardbirds

Create a bird studio in your garden

Spin doctor

How Eric Paré creates art with a torch light

Portable SSDs

We round up four of the best solid state drives

APOY Round 6 Send us your best landscapes to win **£999 of Sigma kit**

Linhof Techno, Phase One P45+, 40mm Rodenstock Digaron-W lens. 1/8 sec @ f/16, iso 50

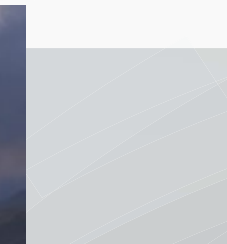
Crummock Water

The English Lake District has been immortalised in literature, poetry, painting and photography since the dawn of the Romantic era. I am lucky to have friends living in the Lakes, and it was they who guided me to this magnificent prospect of Crummock Water early one autumn morning.

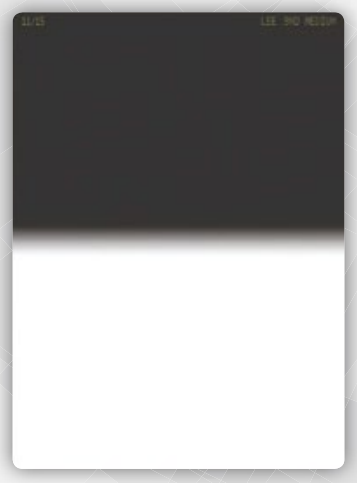
The sun rose into a mostly clear sky, but as soon as the cloud built over the central lakeland fells the light became inspiring and ever-changing for almost an hour. It was one of those occasions to be grateful for digital photography, for in days past this would have cost a fortune in exposed large format film!

Great perspective, cool foreground shadow light and warm sun rays, but highlight/shadow range was extreme. Fortunately, a medium 0.9 ND graduated filter (three stops) did most of the work needed to balance the dynamic range discrepancy. LEE have made medium grads for me, and others, to order for a while; these are now being made available to all. Carrying several different strengths of grad enables me to tune exposure balance really accurately in camera.

It was a thrill to subsequently discover a painting by JMW Turner of Crummock Water, with stormy lighting and a rainbow over the lake, made over two hundred years earlier.



LEE 0.9 ND
medium grad filter



NEW

Medium grad filter

Joe Cornish
www.joecornishgallery.co.uk

LEE Filters

INSPIRING PROFESSIONALS

www.leefilters.com

COVER PICTURES © LEE ACASTER, ADRIAN CLARKE, ERIC PARÉ

7days

A week in photography

This week, as we invite you to enter your best landscape photos into the next round of Amateur Photographer of the Year 2016, last year's overall winner Lee Acaster shares his methods for achieving his outstanding b&w images (pages 12-17). Lee has won a number of awards for his work, but not all of it is mono. Part of the skill of photography lies in identifying whether images work best in b&w or colour. With digital that decision can be made later, but I've found that the best photographers know what they're going for before they press the button, and can visualise the result in their mind's eye.

Another photographer who does this brilliantly is Eric Paré. He creates incredible images using what is, effectively, a swinging torch (pages 22-27). I'm envious of those who can create such beautiful imagery from the everyday items that surround us.

Nigel Atherton, Editor

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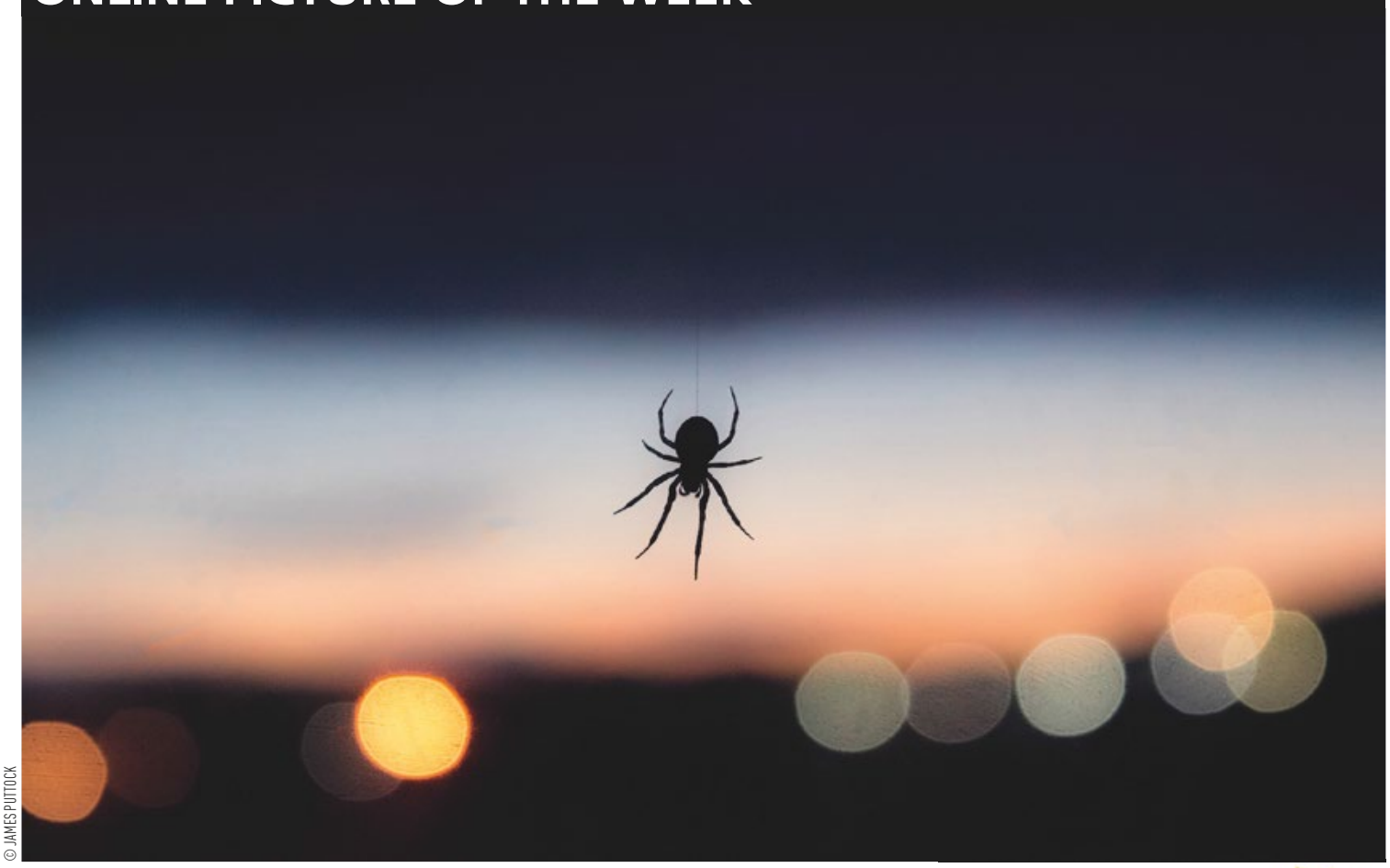
ONLINE PICTURE OF THE WEEK



© JAMES PUTTOCK

IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

Hanging in There by James Puttock

Nikon D5500, 18-55mm, 1/60sec at f/5.6, ISO 5,000

This image by James Puttock was uploaded to our website gallery, and is a lovely demonstration of how simply throwing your background out of focus can reveal such beauty.

'I managed to get this shot as I was watching the last of the summer solstice sunset and noticed this spider had decided to join me,' says James. 'I grabbed my camera and took a few shots while it hung about. The image was taken through my window, which allowed me to get very close and create a nice bokeh effect using the lights in the distance. The sharp edges of the spider against the soft, colourful background create a nice contrast. The image was then cleaned up and processed in Lightroom.'

PermaJet PROFESSIONAL INKJET MEDIA

Win! Each week we choose our favourite picture on Facebook, Flickr, Twitter, Instagram or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit **www.permajet.com** to learn more.

Send us your pictures If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:
Email Email a selection of low-res images (up to 5MB of attachments in total) to **appicturedesk@timeinc.com**.
CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 20.
Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.
Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 20.

NEWS ROUND-UP

The week in brief, edited by Karen Sheard

Win a gold-plated Trioplan lens

To celebrate its 100-year anniversary, Meyer Optik Görlitz is holding a photography contest where the top prize is a limited-edition, gold-plated Trioplan 100mm f/2.8 lens, and the runner-up prize a titanium-covered lens. To enter the 100 for 100 Soap Bubble Bokeh Contest, send your photos taken with a Meyer Optik lens in which bokeh features as part of the composition to www.meyer-optik-goerlitz.com/100-for-100-soap-bubble-bokeh-contest. The closing date for entries is 21 August 2016.

Lightroom updates for mobile

Adobe has released two updates for Lightroom for mobile, available to download now. Lightroom for iOS 2.4 offers a raw technology preview and local adjustment tools, while the Android 2.1 update introduces a new 'capture experience'. The built-in camera features a Pro mode that lets you control shutter speed, ISO, white balance and to focus manually, in a brand-new interface.

Virtual reality for iPhone users

The soon-to-be-released Insta360 Nano camera module will allow iPhone users to create instant 360° photos and video. Compatible with the iPhone 6, 6 Plus, 6s and 6s Plus, the module connects to the handset via USB, and uses two 210° fish-eye lenses (front and back). The Insta360 Nano will be available on Amazon UK for $199 (around £152).

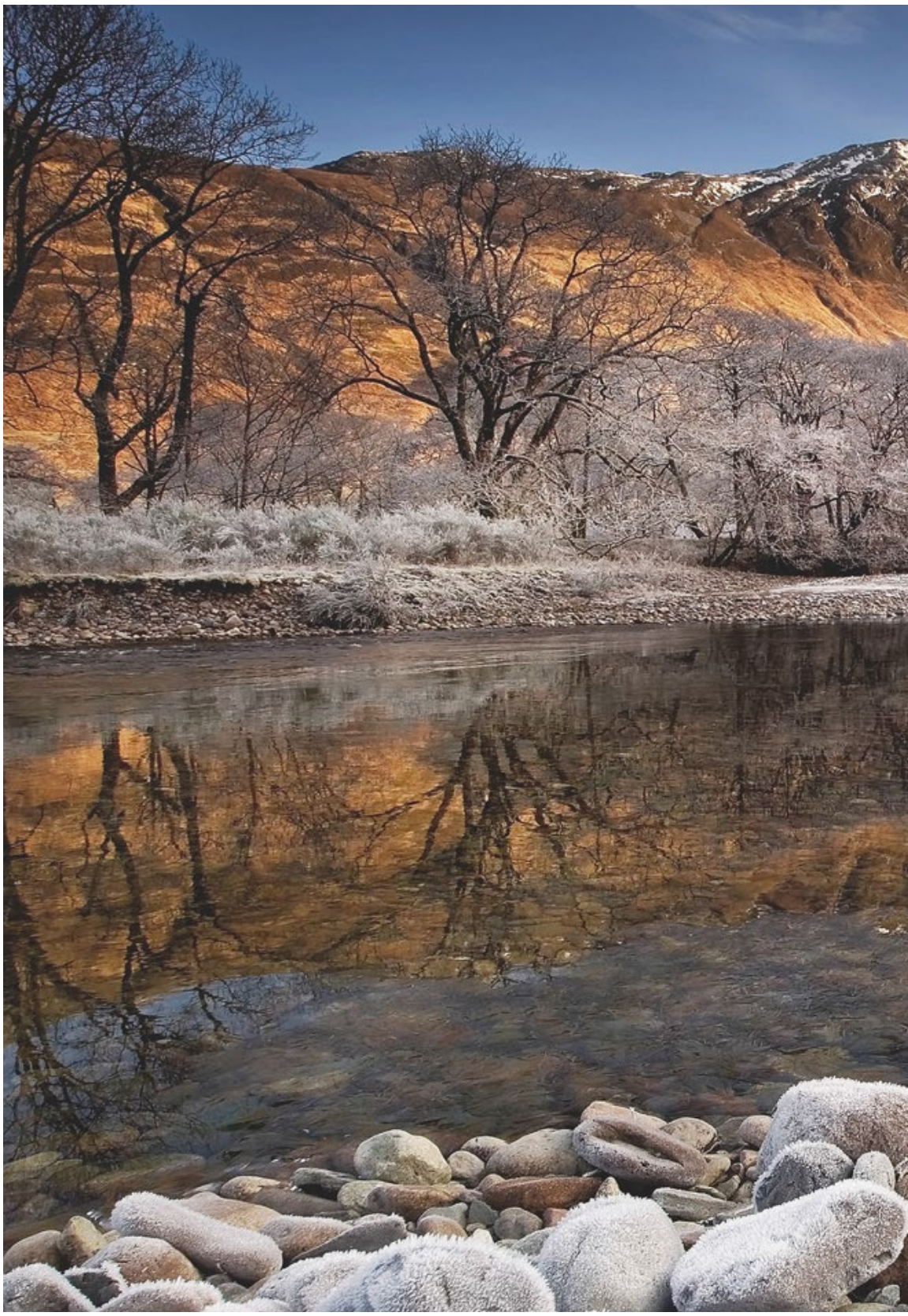
© DOUGIE WALLACE/INSTITUTE

UK photographer among winners of photo award

UK photographer Dougie Wallace is among the winners of the first competition hosted by Magnum Photos and photography website LensCulture. Dougie won $2,000 for his street photography series 'Harrodsburg' in the contest that aims to recognise, reward and support photographic talent.

'7x' zoom aerial camera launched

DJI has launched a '7x' zoom camera for aerial stills photography. 'Now, pilots in a search-and-rescue situation, or conducting surveys or inspections, can maintain distance and still zoom in for sharp, detailed images,' said DJI's senior product manager Paul Pan. Priced £799, the Zenmuse Z3 can shoot images at 12MP and video up to 30fps in 4K resolution. Visit www.dji.com.



© EUNICE CLARK

WEEKEND PROJECT

Bluffing gig shots

If you're into photography and music, the chance to shoot a live concert ticks two big boxes. Gig photography isn't easy, though, and even pros have to work under tough conditions. Often they can only stay in the photo pit for three songs, they can't use flash, and they are jostling with other photographers to get the best shot. Life's even harder for the poor punter stuck in the crowd. That said, it's not impossible to get reasonable gig shots without good access. When it comes to gear, pro-looking SLRs will often get confiscated by security, so you may be better off using a bridge compact or a CSC with a longer lens. They're smaller and more discreet. Here are some helpful tips.

Focus on the performer's face, and avoid photographing stage paraphernalia

© GEOFF HARRIS

BIG picture

Scottish LPOTY announces this year's winning images

As any landscape photographer worth his or her salt knows, Scotland is perhaps one of the most generous and desirable places in the world if you're looking to capture incredible images of nature. As if any further proof were necessary, the Scottish Landscape Photographer of the Year (SLPOTY) competition has just revealed its winners. Ian Cameron was announced as this year's overall winner, but here we see a shot from Eunice Clarke, whose epic shot of the River Coe picked up a commended award. Now in its second year, the SLPOTY has already proved itself a more than worthy addition to the photographic calendar. To see more, visit www.slpoty.co.uk.

1 If you're taking a long lens, keep it separate from your camera body, or choose a smaller, retracting one. When shooting, work fast and be discreet – so don't overshoot. If you're challenged by security, stay polite; they can't force you to delete images.

2 Flash is pointless back in the crowd, so you need to use a long, fast lens with a wide aperture (ideally f/2.8) and to increase the ISO sensitivity as necessary. Most modern-day cameras now keep noise down even when photographing at quite high ISOs.

3 AF can struggle in low light, while metering can struggle with changing stage lights. Use continuous focus (AI Servo on Canons) and image stabilisation. Focus on the performer's eyes/face and pick the fastest shutter speed possible. Check the histogram for blown highlights.

4 Composition is another challenge. Being closer to the stage will help avoid the crowd's heads and waving arms. Also, try to avoid photographing mics or other stage paraphernalia cluttering up the composition. Shoot raw for maximum editing latitude.

Words & numbers

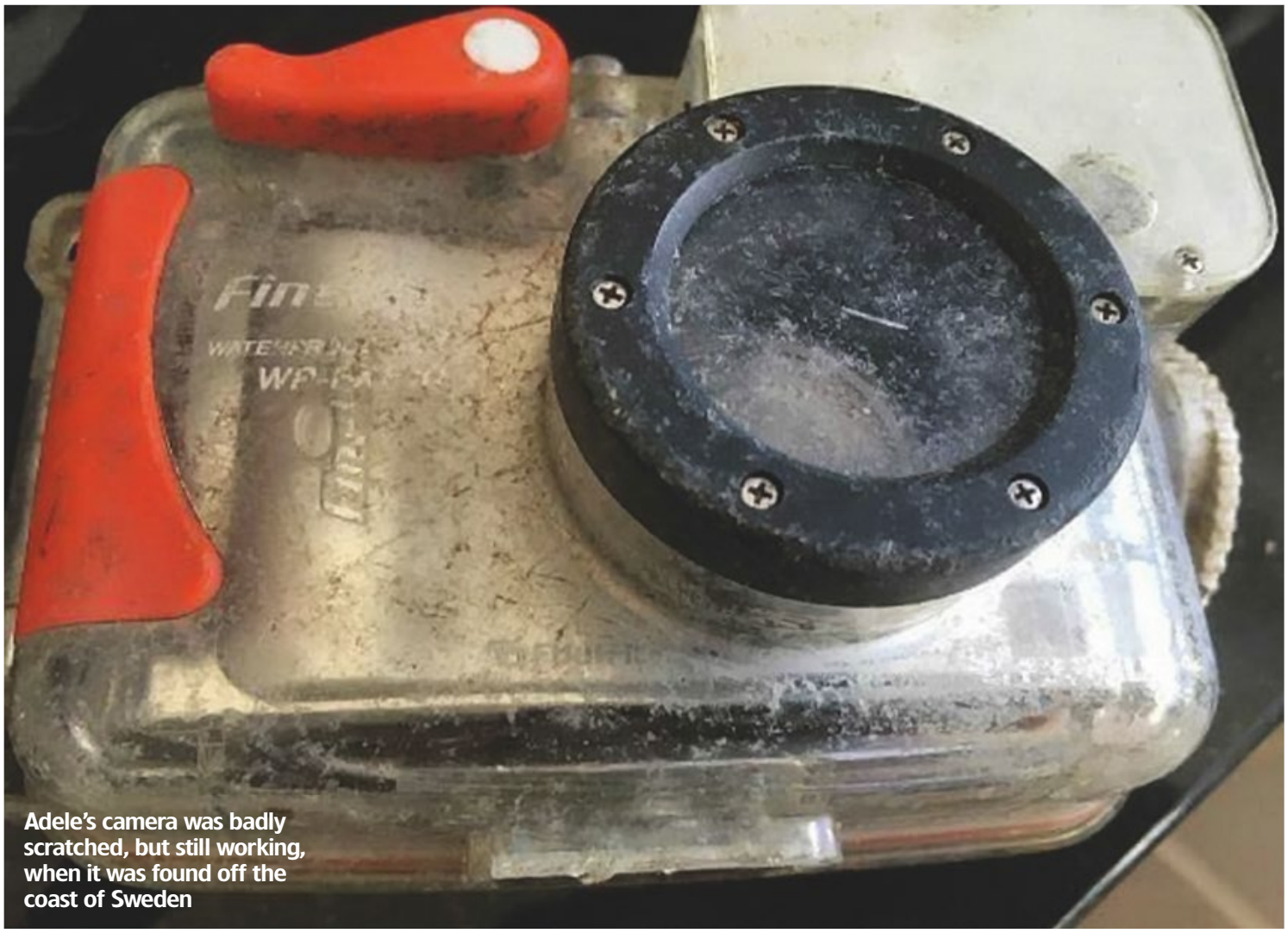
Which is probably the reason why I work exclusively in black & white... to highlight that contrast

Leonard Nimoy
American actor, film director, photographer and author
1931-2015

3499

Price in Euros of the 'Golden Eye' edition of the Trioplan 100mm f/2.8 lens (limited to 10 pieces)

SOURCE: MEYER OPTIK GÖRLITZ



© LARS MOSSBERG/SWNS

Adele's camera was badly scratched, but still working, when it was found off the coast of Sweden

Camera recovered after three years lost at sea

A CAMERA that was lost at sea three years ago was reunited with its owner, and found to be still working, after being washed up 600 miles away from where it was lost.

In 2013, Adele Devonshire, an ecologist from Suffolk, lost her Fujifilm camera that was housed in an underwater casing, when the clip snapped while scuba diving in Berwickshire. She had given up hope of finding the camera, but then a friend saw the images on the Lego Lost at Sea Facebook page, just hours after they were posted on the group by Swedish management consultant Lars Mossberg.

Lars found the camera on the rocky coastline of Gullholmen, an island off the west coast of Sweden. Before being washed up on the shore, the camera had travelled a remarkable 600 miles from where it had been lost. Although the housing was scratched, Lars found that not only was the battery still charged but the camera also held hundreds of photos, some of which he posted online in an attempt to track down the owner.

He told Laura Elvin from South West News Service (SWNS): 'There were 400-500 photos from different places. I could see the last photo was from around July 2013, and a diving trip, so I was amazed it had reached me.'

After asking Adele a number of questions to verify that the camera did belong to her, Lars posted the camera back to her. Talking about the find, Adele said: 'I never did buy a new camera, so I'm really looking forward to getting it back.'

© ADELE DEVONSHIRE/SWNS

One of Adele's images that survived in the camera in the sea for three years

© SWNS

The 600-mile journey Adele's camera made from Scotland to Sweden

Free Polaroid Swing moving photo app

A FREE mobile photography app that enables people to create moving photos on their smartphones with one easy tap of the screen has been released on the Apple App Store.

Called Polaroid Swing, 'the moving Polaroid photos capture one-second moments that magically come to life when you touch them or swing your phone,' Polaroid said in a statement.

Twitter co-founder Biz Stone described the new app as a 'genre-defining medium' with 'the potential to change the way we think about images'.

Tommy Stadlen, co-founder of Swing, said: 'Human beings see the world in short moments, not in stills or videos. The product combines Polaroid's iconic heritage with cutting-edge innovation.'

To download the app, visit the Apple App Store at www.apple.com.

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SAVE 35%*
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* when you pay by UK Direct Debit

Photography greats to be celebrated at festival

A NEW photography festival designed to celebrate St Andrews' links to the earliest days of photography will take place in the Scottish town from 1 August–11 September. St Andrews will play host to a six-week-long festival of events and exhibitions, revealing 'rare, historic images' and focusing on the earliest days of photography and Scottish documentary work from the past 175 years.

'We are one of the most photographed and filmed towns in the world, yet few realise much of the technology that we enjoy the benefits of today began with the work of a collection of photographic pioneers who lived and worked in St Andrews in the 1800s,' said Alistair Lang, chair of BID [Business Improvement District] St Andrews, which is helping to organise the event.

Among the town's most celebrated pioneers is Dr John Adamson, who was responsible for producing the first calotype portrait in Scotland.

'Many other names are to be celebrated for the role they played, including Sir Hugh Lyon Playfair, David Octavius Hill and Thomas Rodger,' organisers explained.

Images drawn from the University of St Andrews Library Special Collections will be exhibited alongside contemporary work. There will also be workshops on historic processes, such as calotype and collodion, and street photography, as well as tours and seminars and a Victorian Tintype Studio. For details, visit www.facebook.com/StAndPhotoFest.

Four gentlemen golfers in a car, St Andrews, 1904, by John Fairweather

© COWIE COLLECTION, COURTESY OF THE UNIVERSITY OF ST ANDREWS LIBRARY

Pink Lady Food comp opens

THE 2017 Pink Lady Food Photographer of the Year competition is now open for entries. The categories are devised to show the culture and production of food in all its variety. New categories this year include a World Food Programme Food for Life category, a Startisans Food in the Street category, and an InterContinental London Park Lane Food at the Table category.

The judging panel will include industry experts such as Gary Rhodes, plus AP Editor Nigel Atherton. Nigel said: 'I'm delighted to be asked again to sit on the judging panel for these important awards, recognising work in food photography from around the globe. Since its launch six years ago, the awards have received over 30,000 entries from over 60 countries.' Visit www.pinkladyfoodphotographeroftheyear.com for more details.

Judge: Chef Gary Rhodes

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Oliver Atwell

EDINBURGH

© DAVID STEWART

Taylor Wessing Photographic Portrait Prize 2015

The Taylor Wessing Photographic Portrait Prize promotes contemporary portrait photography from around the world. Always controversial but engaging, this is your chance to make up your own mind about the winners at the Scottish National Portrait Gallery.

Until 2 October, bit.ly/1O5V2Y2

YORKSHIRE

Composition Rules

If you're in Yorkshire and fancy brushing up on your photography skills then maybe a scenic photo walk is for you. Learn the essential rules of photographic composition and when to put them into practice out in the field.

13 August, www.yorkshirephotowalks.com

MANCHESTER

© CLIFFORD COFFIN AND VOGUE

Vogue 100

Vogue 100: A Century of Style, which celebrates 100 years of the publication, arrives in Manchester. There are some truly great images here, so this is well worth a visit.

Until 30 October, manchesterartgallery.org

Trai Anfield: The Trophy Room

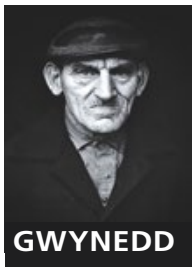
NORTHUMBERLAND

© TRAI ANFIELD

St Mary's Inn in Morpeth hosts the work of natural history photographer, filmmaker and presenter Trai Anfield. Pub rooms are an unusual gallery space, but what better way to bring the work to the people?

Until 2 October, www.stmarysinn.co.uk

Hirael: A Photographic Portrait



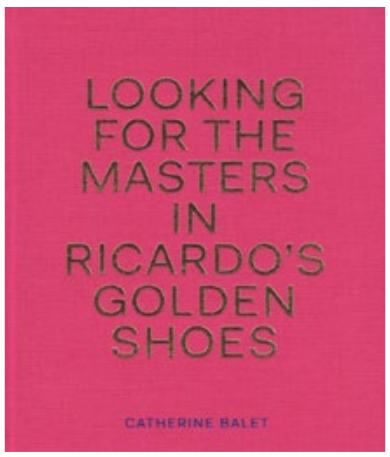
GWYNEDD

© GARRY STUART

If you're in Bangor, pay a visit to the newly opened Storiel Gallery, which will be showcasing a retrospective of Garry Stuart's work. In 1976, Garry documented the Welsh community of Hirael, a district of Bangor, only to have the negatives remain unseen for nearly 40 years following an exhibition.

Until 10 September, bit.ly/29T9lTJ

Bookshelf



Looking for the Masters in Ricardo's Golden Shoes

By Catherine Balet with Ricardo Martinez Paz

A collaboration between a photographer and her muse led to a thorough reimagining of the history of photography. **Oliver Atwell** reviews the results

Published by Dewi Lewis
Price £35, 256 pages, hardback
ISBN 978-1-91130-600-9

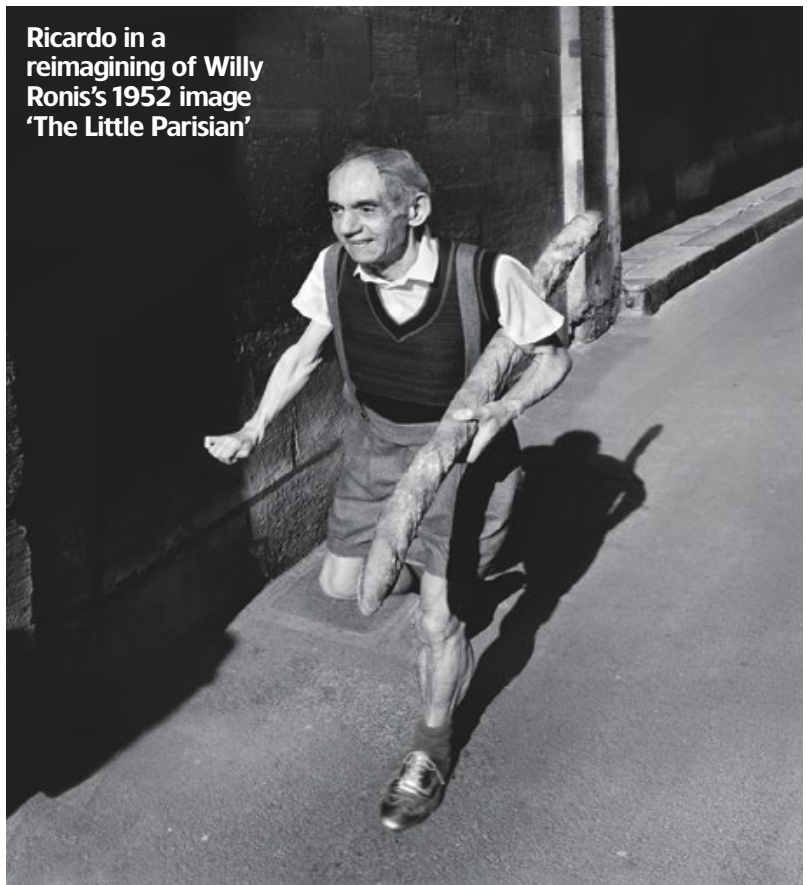
Artists and their muses have a strong history of cultural currency. Salvador Dalí's wife Gala was a subject of many of the Surrealist master's work. Lee Miller proved to be a wealth of inspiration for the photographer Man Ray (the relationship between them was sensitively explored in the 2011 Merrel book *Man Ray/Lee Miller: Partners in Surrealism* by Phillip Prodger). These days, we expect to find these kinds of relationships in mediums such as cinema (Scorsese and De Niro or Herzog and Kinski), but occasionally we do still find evidence of the confluence of two minds working their wonders in the field of photography. Here we find a new pairing – photographer Catherine Balet, and photographic stylist and costume designer Ricardo Martinez Paz.

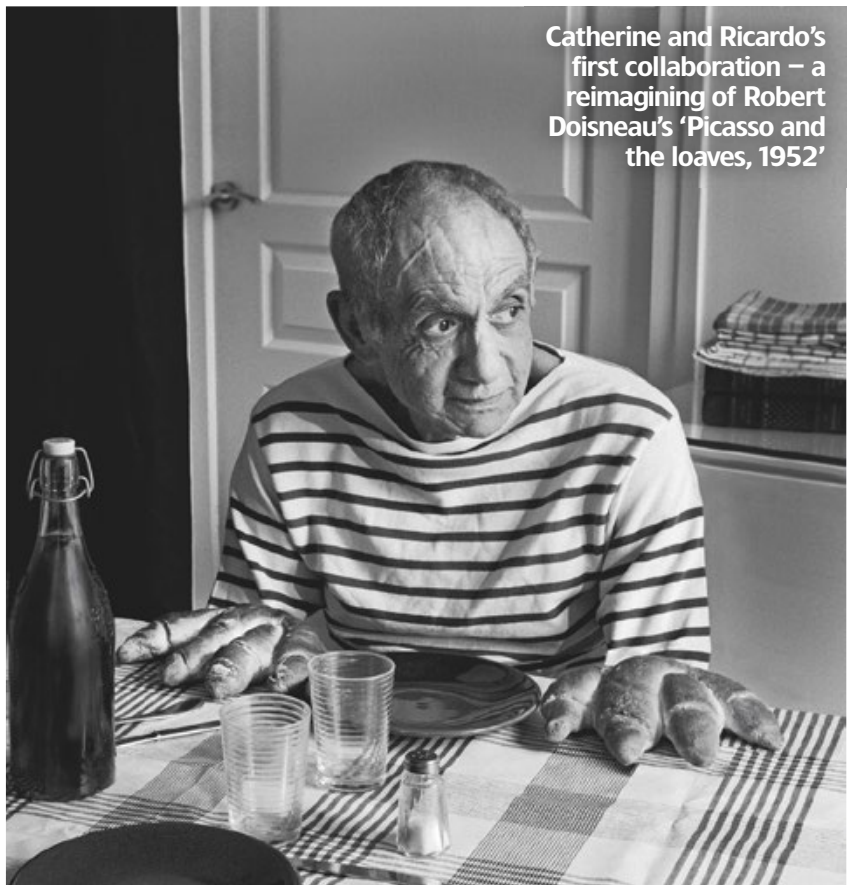
Looking for the Masters in Ricardo's Golden Shoes is nothing short of an exhaustive exploration of the past 176 years of photography. In a nutshell, the images that make up the project consist of Balet recreating iconic photographs – an idea recently explored with terrific humour by the actor John Malkovich. The twist in Balet's project is that each image features long-time friend Paz standing in as the subject. So, for example, we find Paz adopting the skin of the model Kiki de Montparnasse in Man Ray's famous 1926 image 'Black and White' (above). In another we find the model occupying the space of Willy Ronis's 'The Little Parisian' (below left). Paz himself gleefully adopts the persona of a variety of subjects regardless of timeframe, age, gender or class.

Ricardo as Kiki de Montparnasse in Man Ray's 'Black and White' from 1926

Reclaiming history

The project has its genesis back in 2013, when Balet invited Paz to join her at the Rencontres d'Arles Photography Festival


Ricardo in a reimagining of Willy Ronis's 1952 image 'The Little Parisian'


Catherine and Ricardo's first collaboration – a reimagining of Robert Doisneau's 'Picasso and the loaves, 1952'

ALL PICTURES © CATHERINE BALET

in France. Balet had always been amused by Paz's resemblance to Pablo Picasso, and the pair had often toyed with the idea of recreating Robert Doisneau's famous image of Picasso with loaves for fingers. One morning, Paz appeared at breakfast wearing a Picasso-style stripy T-shirt, so with the aid of some loaves and an iPad Balet took an image and, perhaps unknowingly, created the first image that would form *Looking for the Masters in Ricardo's Golden Shoes*. The collaborators then took to the photography festival in search of iconic images they could recreate and were soon embroiled in a project that saw them reinterpreting just about every famous photograph in history.

The query that they perhaps asked themselves more than any other was: 'What makes a picture iconic?' It's a fair question, particularly in our age of instant information dissemination. Is there any such thing as an iconic image now? Images that once could only be viewed in galleries, libraries and archives are now freely available to view online. As a result, the true meaning and impact of these images can get somewhat lost, their power can become watered down, and perhaps even the true message of the image can become muddied.

Balet's postmodern appropriation is a kind of Venn diagram: the original + the recreation = a new reality. Through the blending of history and recreation we find a new series of images – things unto themselves. Further, the golden shoes referred to in the title are in fact actual shoes and feature in many, though not all, of the images. In a sense they represent a constant, the seed of an immutable idea. Despite the appropriation of historical material, something of the original value still remains.

In the details

The level of detail and research that has gone into each image is truly impressive. The one rule Balet followed was that each image had to be available on the internet, so she found herself looking at multiple versions of the same image – some soft, some grainy, some blue, some sepia, while others were cropped and framed differently. Each version of the same image said something about the individual who photographed it, the individual who printed it, and perhaps even the individual who uploaded it to the internet. As a result, Balet's method means she had her own take on each of these images.

No matter what themes and ideas you choose to identify in *Looking for the Masters in Ricardo's Golden Shoes*, the project is first and foremost a love letter to photography and a tribute to the masters who helped (and in some cases are still helping) to expand our practice and definition of the art of photography.

Incidentally, if you're a photography student, you would do well to check out the final few images of the book that recreate current tropes and trends in contemporary photography. You would be wise to use this as a checklist of things to avoid in future. AP

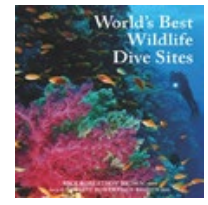
Also out now

The latest and best books from the world of photography

© NICK ROBERTSON-BROWN

World's Best Wildlife Dive Sites

By Nick Robertson-Brown and Caroline Robertson-Brown, New Holland Publishers, £19.99, 288 pages, hardcover, ISBN 978-1-92151-772-3

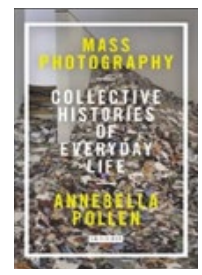


INTREPID diver? Holiday snorkeller? Or maybe you're itching to try out the underwater housing for your DSLR? Nick and Caroline Robertson-Brown share with us the best dive sites they've discovered over the past 21 years, with the book's foundations supported by the couple's academic research into marine life. Locations include Africa, Europe, Asia, Australasia and the Americas. It feels more like a photo book than a guide, which is refreshing, as it allows the topic to break away from the category of the infamous travel guide. Whether your interests lie in photography, nature, diving or reading, this informative guide has you covered. ★★★★★

Louis Taylor

Mass Photography: Collective Histories of Everyday Life

By Annebella Pollen, IB Taurus, £58, 288 pages, hardcover, ISBN 978-1-78453-011-5



WITH 55,000 images submitted, *One Day for Life* was one of those books given volume on the bookshelves of photography enthusiasts during the late 1980s. The volume was compiled for a charity photographic project from 14 August 1987. Thousands of amateur photographers submitted images of daily British life to raise funds for cancer research and to compete for a place in the resulting book. The images ranged from funny to poignant, and served as a window into British life over a single day.

That collection of images forms the jumping-off point to this intriguing meditation on amateur photography's significant role in building a view of society, and the roles and intentions such projects can play. This is, of course, especially important in our digital age, where the platform of photography has been thoroughly democratised. We are now at a point in time where amateur practice is at a truly unprecedented scale, and books like this can serve to make the theoretical path a little clearer. ★★★★½

Oliver Atwell

Viewpoint
Lars Rehm

With the recent development of two systems designed to block the use of smartphones, it's time to keep a close eye on how such technology will be used in the future

As smartphones and their built-in cameras are in practically everybody's pockets/handbags these days, it is becoming difficult to enforce no-photography rules at museums, concert halls, classified company areas or other locations that don't permit the use of cameras.

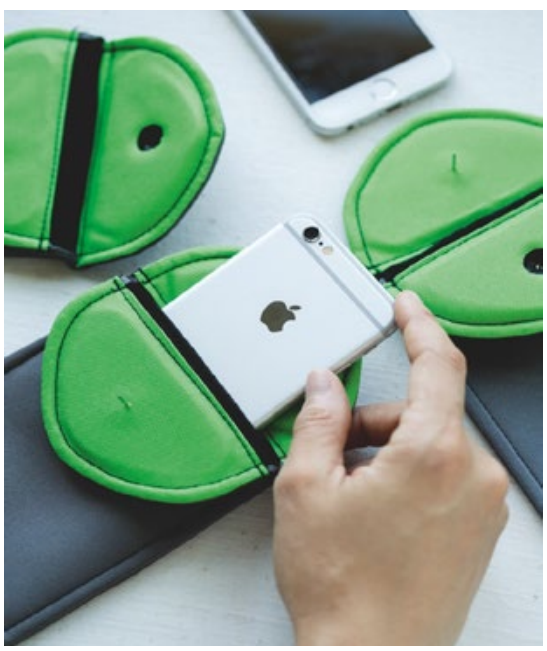
This has triggered the development of new technologies, two of which have been designed to block the use of smartphone cameras in predefined areas. Yondr is a lockable pouch handed out to visitors as they enter a no-photography zone; they are then asked to store their device in this pouch. Once the phone is inside the pouch, it is clipped shut via a wireless signal and only unlocks once the person leaves the restricted area. This allows users to keep their phone on them and leave the no-photo zone to make a phone call, but not use the device while watching a concert or viewing an art exhibition.

The second technology comes from Apple and is more sophisticated, but still in the patent stage. The documentation describes a system that uses an infrared transmitter to send encoded data to a mobile device. This temporarily disables the built-in camera in locations where photography and video capture are forbidden. On leaving the location, the device's camera capabilities are reinstated. The Apple patent is, of course, centred around iOS devices, but this kind of system could theoretically be implemented on any smartphone and even conventional digital cameras.

'Such systems could be abused by totalitarian regimes or other powers to undermine the freedom of the press'

The existence of a patent does not necessarily mean we'll see the technology in use, and most smartphone users would be fine with concert venues preventing the distribution of shaky, low-quality videos of their acts or companies protecting themselves from industrial espionage. However, there is also concern that such systems, especially the Apple version, could be abused by totalitarian regimes or other powers to undermine the freedom of the press or prevent members of the public from documenting any type of occurrences in public spaces.

As a society, we should therefore keep a very watchful eye on how this type of technology is being developed further and, more importantly, being implemented. At the same time, as photographers, we can help take away any justification for the development of such photography-prevention systems by simply keeping our smartphones in the pockets during the next concert or gallery visit, and respecting that some artists and musicians prefer their work not to be photographed or recorded.



The Yondr lockable pouch blocks the use of smartphone cameras in certain areas

Lars Rehm is a freelance photographer and writer, contributing to publications in the USA, UK and Germany. In his former role as part of DPReview's testing team, he shot with countless digital cameras of all shapes and sizes, but nowadays he captures most of his images with a smartphone. Visit www.larsrehm.com or follow him on Twitter @larsrehm.

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 20 and win a year's digital subscription to AP, worth £79.99

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Social life

Here are some of our favourite images from the world of social media this week

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Rankin @Rankinphoto
Portrait master Rankin displays an unused shot of actor Andy Serkis taken for *Entertainment Weekly* back in 2014.
Join the conversation at @AP_Magazine

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Tour de Francia 2016
The Tour de France finished in Paris on 24 July and Chris Froome became the first British rider to win three Tours de France, following victories in 2013 and 2015.

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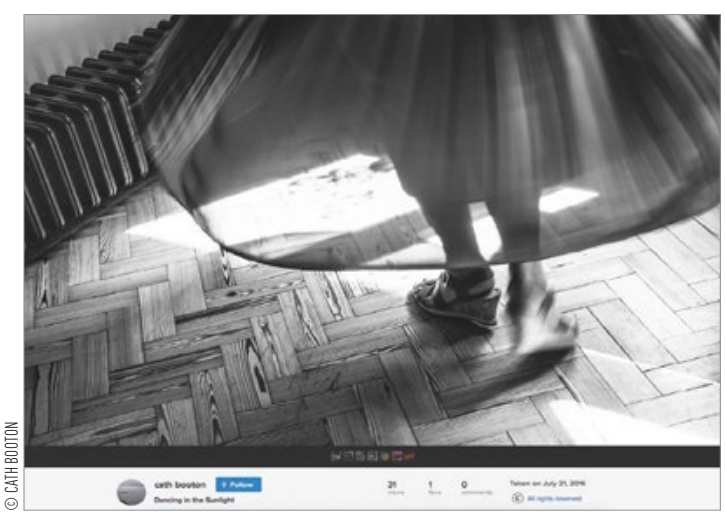

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Cath Booton
Cath Booton's image 'Dancing in the Sunlight' is a lovely example of how to create dreamy imagery using simple elements.
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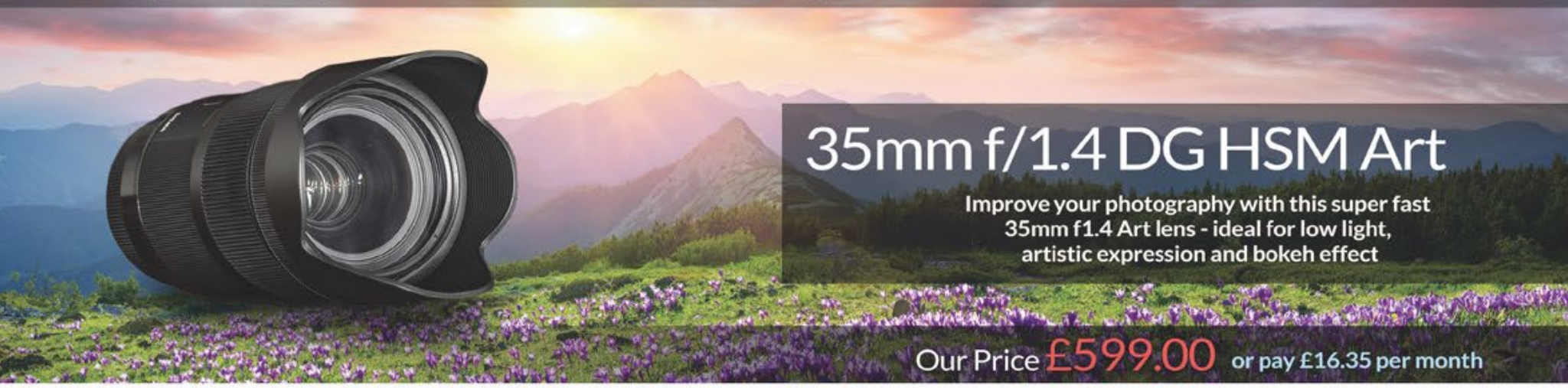

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What Digital Camera Amateur Photographer GOOD SERVICE AWARD 2016

With no colour to rely on, use texture, tone and lines to draw the reader in and give a 3D feel

KIT LIST

Canon EOS 5D Mark II

I had my Canon EOS 5D Mark II converted to infrared (using a 720nm filter) purely for mono work. I love the extra contrast and slightly surreal effects I can achieve with it.

Sony Alpha 7R

I've recently replaced my main kit with a Sony Alpha 7R mirrorless system. It's lightweight, and the dynamic range and resolution are superb.

Zeiss Distagon T* 18mm f/3.5

I use a Zeiss Distagon T* 18mm f/3.5 lens more than any other. It's robust and beautifully built, and performs well in colour and on my infrared body.

Lee Acaster
Based in East Anglia, Lee is an amateur photographer who has a love of landscapes. He is widely published and has won numerous national awards, including AP's Amateur Photographer of the Year 2015 competition.
www.leeacaster.com

Mono magic

Black & white photography enables a more personal interpretation of the landscape. **Lee Acaster**, winner of multiple photo awards, explains

We all see the world around us in colour, but as photographers we have the opportunity to look beyond this and view it as form, tone and texture. Shooting in black & white opens up a whole new landscape hidden beneath the surface.

Colour landscape photography relies very heavily on light and weather conditions, and we are almost bound by the scene that nature presents to us. However, black & white photography offers the opportunity to create a more personal interpretation.

New mindset

There is much more to creating a successful monochrome image than simply looking back through the hard drive to salvage a shot by converting it to greyscale (although this can bring about desirable results, particularly with scenes that were too contrasty to be successful in colour). To make the most of shooting in black & white, you'll need to develop a whole new mindset before you even press the shutter. Whereas colour photography is dependent on the relationship between the various hues in a scene, when this is taken out of the equation other factors take on much greater prominence.

ALL PICTURES © LEE ACASTER

Sonnar T* FE 55mm f/1.8 ZA

Lately I've found myself increasingly using a 55mm lens, and the Sonnar T* FE 55mm f/1.8 ZA is light, fast and pin-sharp.

Manfrotto head

I like a very stable tripod, and they don't come much sturdier than a Gitzo. A geared head is a must for me; my favourite is the Manfrotto XPRO Geared 3 Way Head.

Lee Filters system

I still use filters for my black & white photography, in particular a Lee Filters circular polariser, which is useful for adding contrast to skies.

The tonal values in the image become more important, and although it's not always easy to visualise these, with a little practice you can become much more adept at picturing the landscape as areas of light and shadow.

Shooting digitally gives us an added advantage in this regard. By switching your camera's picture style to monochrome, you get an instant preview of how the image could look in black & white, although it is worth noting that a raw file will also retain the colour information and give you much greater control in post-production. This monochrome preview shouldn't be seen as the final image, though, as one of the most liberating aspects of black & white photography is that you have the ability to alter the tonal range of individual colours later, as well as having much more control over the highlights and shadows. This allows you to recreate the image you are visualising out in the field and exercise a degree of creative influence over it.

Shape and form

To create striking landscape images, it pays to look for strong lines and simple compositions. Larger areas of fine detail can easily lose prominence in the overall image in black & white, so it

Turning on the monochrome picture style helps you to see the world in black & white, and highlight subjects

Alternative technique **infrared**

Bored of boulders? The old tyres add foreground interest and suit the topic

Haze is reduced and blue skies look particularly dramatic when shooting infrared

SHOOTING in infrared opens up a whole new dimension to black & white landscape photography. When using an infrared filter or IR-converted camera, most of the visible light is blocked, allowing only the infrared spectrum to reach the sensor. In practice, this can transform images and add a surreal, dreamlike quality to them. Foliage becomes lighter, blue skies become much darker and atmospheric haze is reduced. This is often used to create the ghostly looking infrared shots most of us are familiar with, but it can also be used in a much subtler way to enhance contrast and alter the expected dynamics of light and shade within an image.

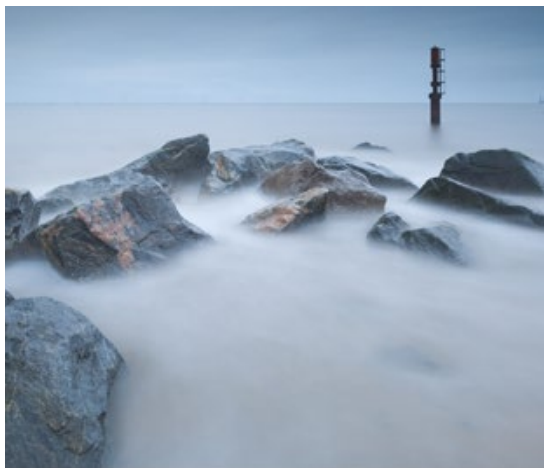
On a budget

Converting a camera to infrared can be quite costly, and as it's usually irreversible, it requires a second camera body. The advantages of a converted body are that you can preview the effect in live view, and the camera will operate at its usual shutter speeds. A much cheaper alternative is to use a screw-in filter such as a Hoya R72 Infrared. Unfortunately, you will need to compose your picture before attaching the almost opaque filter to the lens, and shutter speeds are significantly increased to one or two minutes. This can prove problematic when shooting subjects that are prone to movement, such as foliage, but it's also a good way to experiment with the technique.

Make the most of infrared's 'bleaching' effects on leaves and undergrowth

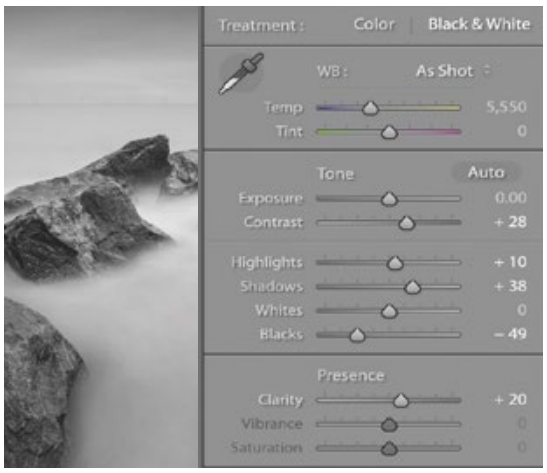
5 STEPS TO PROCESSING IN B&W

PROCESSING your black & white images well is vital to creating an impressive final image; it is also where you really get to add your creative input. Simply removing the colour and converting the image to greyscale will often lead to disappointing results, and can leave you with a rather flat and lifeless photograph. Increasing the tonal range by adjusting contrast, highlights and shadows will add more punch to your images, and the use of dodging and burning alters the dynamics of a shot. A quick and easy way to do this in Lightroom is by adopting Graduated and Radial filters, which you can use to concentrate attention onto the parts of the image that are most important to your composition. The soft-feathered edges of these filters allow you to increase contrast, sharpness, light and shadow within specific areas in a subtle manner.



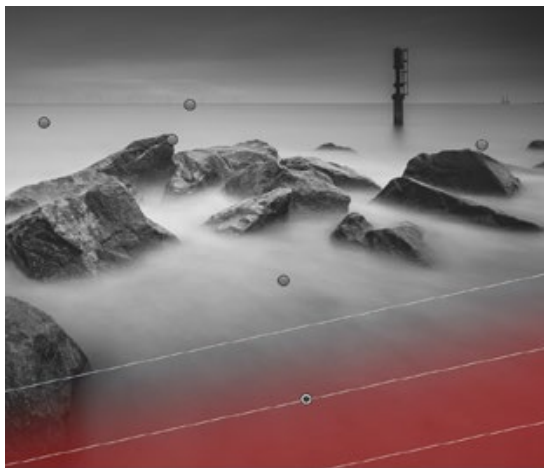
1 Original raw file

When shooting in raw, even if your camera was set to monochrome the file includes all colour information. Although the source file might look quite lifeless, this gives you better control over your final image and the ability to adjust tones more accurately.



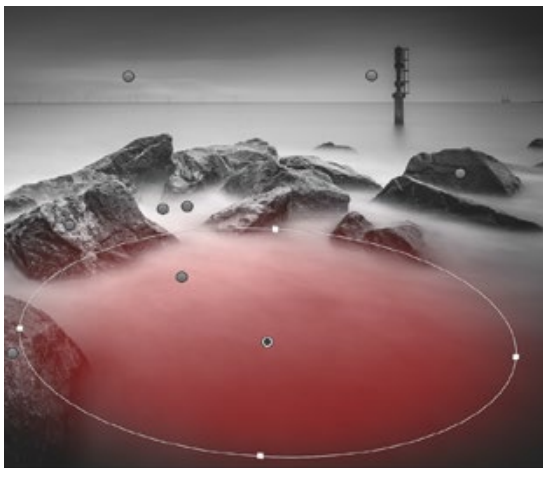
2 Convert to B&W

The first step is to switch the image to black & white in the Develop sidebar. Adjusting the Contrast, Highlights, Shadows and Clarity will start to lift the image, giving you a wider tonal range. You can also alter the tone of individual colours using the Black and White Mix sliders.



3 Graduated filters

With the Graduated tool, start darkening or lightening specific areas of the image. Using several of these and coming in from different directions enables you to create a vignette effect, to draw the viewer's eye to the important areas of the image. Hence, you can adjust the exposure and contrast.

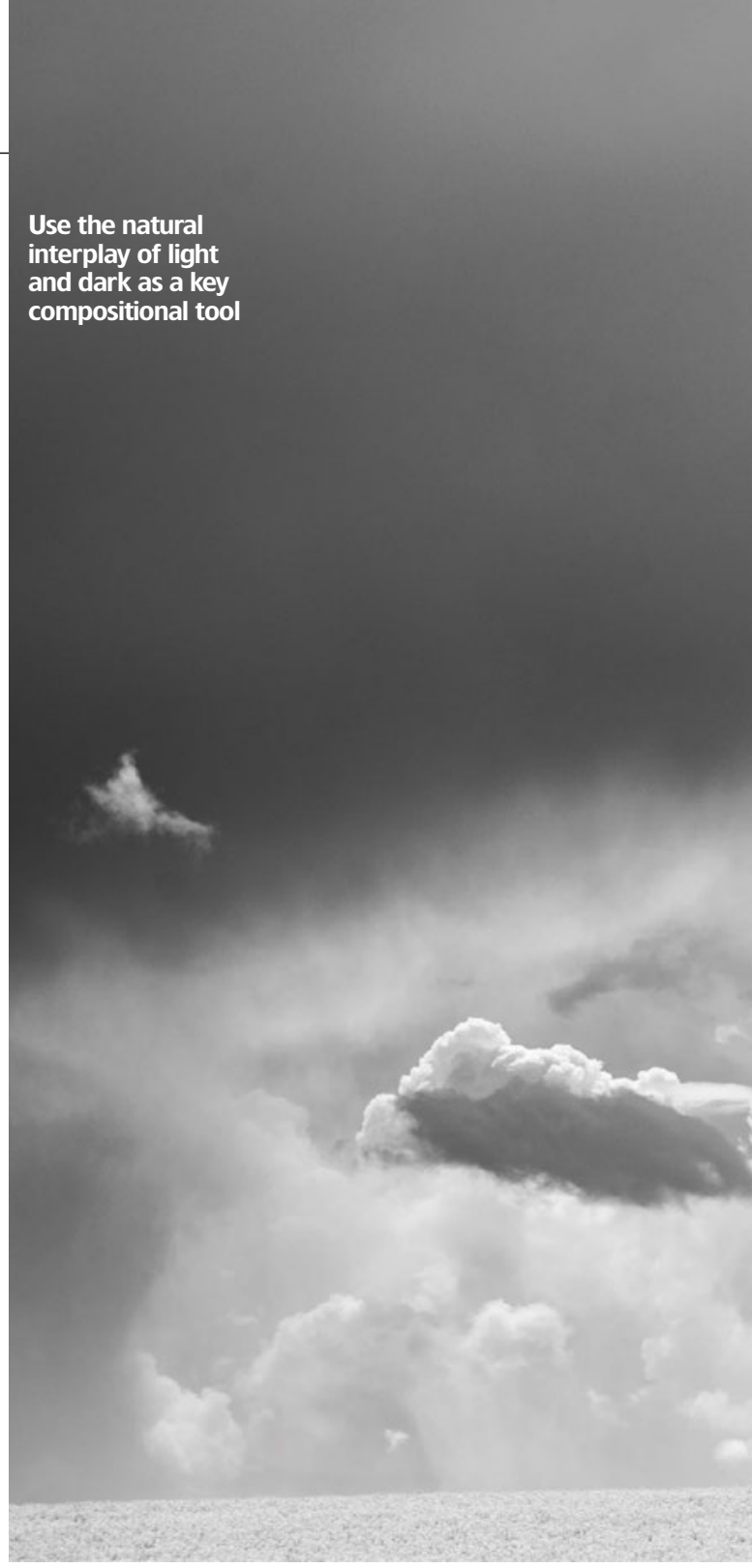


4 Adding Radial filters

Whereas Graduated filters give you a sweeping effect, Radial filters are perfect for making adjustments to specific areas. They can be used to accentuate highlights and shadows, detail and textures, and are a good way to add depth and interest to the important areas of the photograph.

5 Final image

After some final tonal adjustments and finishing touches, such as sharpening, you can create stimulating and original images that will enable you to see the landscape in a whole new light. It's well worth printing your best work – the tones and textures of mono can look wonderful in a nice frame.



Use the natural interplay of light and dark as a key compositional tool

Careful vignetting can focus attention on the subject and make the most of tones

becomes much more about the shapes in the landscape. Looking at the scene as a whole can help you to create a stunning and effective composition, and building your image around one or two key focal points will help with this. Texture also plays an important role; with no colour to focus on, it adds depth and substance to a scene. As with colour, it can be particularly useful to have interesting foreground detail when shooting wideangle landscapes, but with black & white, contrast is the important element to consider, be it in ripples of sand with deep shadows, or backlit leaves or grasses.

Creating a route through the image is a great technique to engage the viewer, and black & white is the perfect medium for doing this. Light and shadow can become key compositional elements. The eye is naturally drawn to the contrast when very dark and very light areas meet in a black & white image, so use these to create focal points and lead-in lines. A shadow falling across a field or hill, or a patch of sunlight on the sea, can be just as important an element within a shot as physical objects such as a fence or building.

Processing

By using light and shade in this way, the viewer is given a 'starting point'. Typically, this is introduced around the edges of the frame, and then the eye is led into the key focal points of the image. You can enhance this effect even further in processing, which, whether in the darkroom or digitally, has always played an important role in creating great mono images. Gradient and Radial filters provide a simple and effective method of concentrating the viewer's attention on the important parts of the image. Creating a vignette effect by darkening the edges of the frame, and increasing the contrast around the key components of the shot, will naturally lead the viewer's eye towards these lighter areas and make it linger there. The same approach can be applied in reverse to a high-key image, where the darker areas become the focal point.

It's this ability to control the overall tonal range of the image that makes digital black & white photography so rewarding. This process and technique is so much more than just simply converting an image to greyscale. AP

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LETTER OF THE WEEK

Photographers at the 1966 World Cup

I very much enjoyed the article (*Fever Pitch* in AP 16 July) on my old rival and sparring partner Gerry Cranham and his work at the 1966 World Cup. But he certainly was not alone in shooting colour, as several of us did, although most also shot in black & white as well. As far as I know, however, only Gerry and I are sadly left out of those sports photographers fully accredited for the 1966 event. I have been retired for over 30 years now after covering 1966 and four other World Cups, five Olympics, numerous Muhammad Ali fights, goodness knows how many Wimbledons, The Open Championships (golf), and hundreds of Grand Prix races worldwide, and very often alongside photographers such as Gerry. I have also worked as chief photographer at *World Sports*, the British Olympic Association and was a founding member of The Professional Sports Photographers Association, among others. Thanks again for the article.
Don Morley, via email

How fortunate you are, Don, to have had a front-row seat for several decades of sporting history – Nigel Atherton, Editor

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Palmyra memories

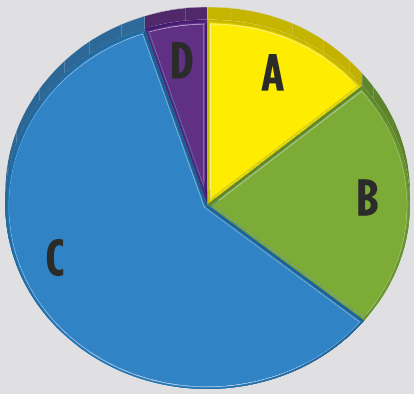
Reading about Don McCullin's disappointment at being denied access to Palmyra in Syria (*7 Days*, AP 11 June) left me with a sense of deep sadness at what has happened there. I visited Palmyra in less troubled times. I was still using medium-format film and remember trekking across the desert near the ruins with my Bronica kit in a Billingham backpack. I was starting to experiment with digital and also had a Nikon D100. This image (right) is from my archive. I didn't know about raw images then, so these were taken as TIFFs. I also took a picture of a massive door, which is at the entrance to the ancient underground tombs. I don't know if they survived the recent atrocities. I recall the tombs were opened for me by the curator of the ruins, but he was brutally murdered in the amphitheatre some months back.
Chris Poole, Gloucester Docks

© CHRIS POOLE
A photo of the ancient city of Palmyra from before it was destroyed

This is indeed a tragedy, Chris. It is at least fortunate that we have many great photos of the site, such as yours, which act as a record of how it looked. Hopefully, some of it can be restored – Nigel Atherton, Editor

Back-up battery

I'm sure I'm not alone in trying to find a suitable back-up battery for my Micro Four Thirds camera. While choices are plentiful, there is no straightforward answer if the high cost of a matching brand version is to be avoided. How can buyers be certain that third-party makers' claims of matching specifications, performance and compatibility have real assurance? My budget is limited, so it is all about a performance-value compromise, knowing there will be some shortcomings in a battery that costs probably less than half that of the original one. Perhaps I'm looking at it the wrong way. As it's only a standby battery to be used before recharging the original, is there a case for buying a low-cost copycat version for short-term usage? Then it's a matter of picking which is best and



In AP 16 July we asked

If you use a digital camera, do you use the in-camera black & white mode?

You answered...

A Yes, regularly	**14%**
B Yes, sometimes	**22%**
C No, I shoot in colour then convert to black & white	**59%**
D No, I have no interest in black & white	**5%**

What you said

'I've always loved black & white photos, but have usually converted after the event using software. However, I think using the monochrome option on a camera is the best way to train your eye to "see" what a colour-free world might look like.'

'I have done [it] using it as a guide mode and maybe I should more often – if only as training in seeing mono potential... I probably could drop my IR camera into mono permanently as the custom WB means the "colour" image is almost mono anyway.'

'When I want mono I set the camera to raw mono to compose in live view. I can always change my mind in post-processing and switch back to colour, but I don't.'

'I have always taken my images in colour and converted later (if appropriate). However, my daughter puts the camera into b&w mode so she can review on the screen immediately, and as I am very impressed with her images I will probably change myself.'

Join the debate on the AP forum

This week we ask

Have you ever tried shooting wildlife in your garden?

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Top Gear

What's trending on the AP website

1 Panasonic Lumix DMC-TZ100
2 Fujifilm X-T2
3 Sony Cyber-shot DSC-HX90V
4 Nikon D3300
5 Canon EOS 100D

this is where the real confusion lies.
Michael Baxter, Staffordshire

We've always had to pay a premium for batteries made by camera manufacturers compared with those by third-party manufacturers. Take, for example, the Olympus BLN-1 battery used to power the Olympus OM-D E-M5 and E-M1 cameras. On the high street or online you'll pay around £55 for one, yet there are third-party examples, such as the Ansmann Olympus BLN-1 battery (£24.95), that cost half the price and work perfectly well. You'll want to study the capacity of a third-party battery before buying one. In the case of the Ansmann BLN-1 battery, its capacity is 1140mAh, which isn't very different from the Olympus equivalent (1220mAh capacity). Choosing which third party is best is tough, but we recommend sticking to established manufacturers like Ansmann and Hähnel – Michael Topham, deputy technical editor

Floral carpets

Regarding Chris Dunham's letter about the floral carpets

© COLIN HUGHES

Flower decorations and displays in Galicia, Spain

in Tenerife (*Flower Power*, AP 11 June), I live in Spain and such flower displays are widespread here around Corpus Christi time (which will be on 15 June in 2017). The picture (above) was taken in our local town, Sarria, in Galicia, north-west Spain. Here's a link to the displays in Burela on the coast: bit.ly/29WmdwC.
Colin Hughes, Spain

Incorrect graphs?

In Bob Newman's article on exposure (AP 16 July), I think the graphs are incorrect. As published, the more light negative film receives, the less dense the resultant negatives, which surely cannot be correct! If there was just one curve on each illustration and the film was a reversal type then possibly it would be fine, but not a negative film. Should the X axis have its values reversed so no light = clear film and virtually zero density?
Tony Johns, via email

The graphs in the article are direct reproductions of Kodak's own published characteristic curves for T-Max 400 film. I suspect the confusion comes from Kodak's convention of placing the minus sign above, rather than in front of, the numbers towards the left of the X axis. In these graphs, increasing the exposure of the film to light is indicated by going from left to right along the X axis. The areas on the left (with log exposure of -3 lux seconds or less) represent the shadow regions of a scene that receive minimal exposure. Thus, only the base density of the film emulsion is recorded, so in these areas the negative looks clear. As the exposure is increased, the density increases; that is, in the brightest parts of the scene (the highlights), the negative appears most dense – Andy Westlake, technical editor

In next week's issue On sale Tuesday 9 August

© BEN HALL

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

Primed for travel

Michael Topham explains why he picked a prime lens, over a zoom, for his once-in-a-lifetime tour of Japan

Turning negatives into positives

Landscape photographer David Clapp reveals how he discovered the joys of colour negative film

Cewe Photobooks

Andy Westlake reviews a service for making books from your own photos

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Signs of Light
Canon EOS 6D,
18mm, 1.5secs at
f/5.6, ISO 200

Light fantastic

Using the simplest means and methods, **Eric Paré** collaborated with Kim Henry to create light-painting images of outstanding beauty. He talks to **Amy Davies**

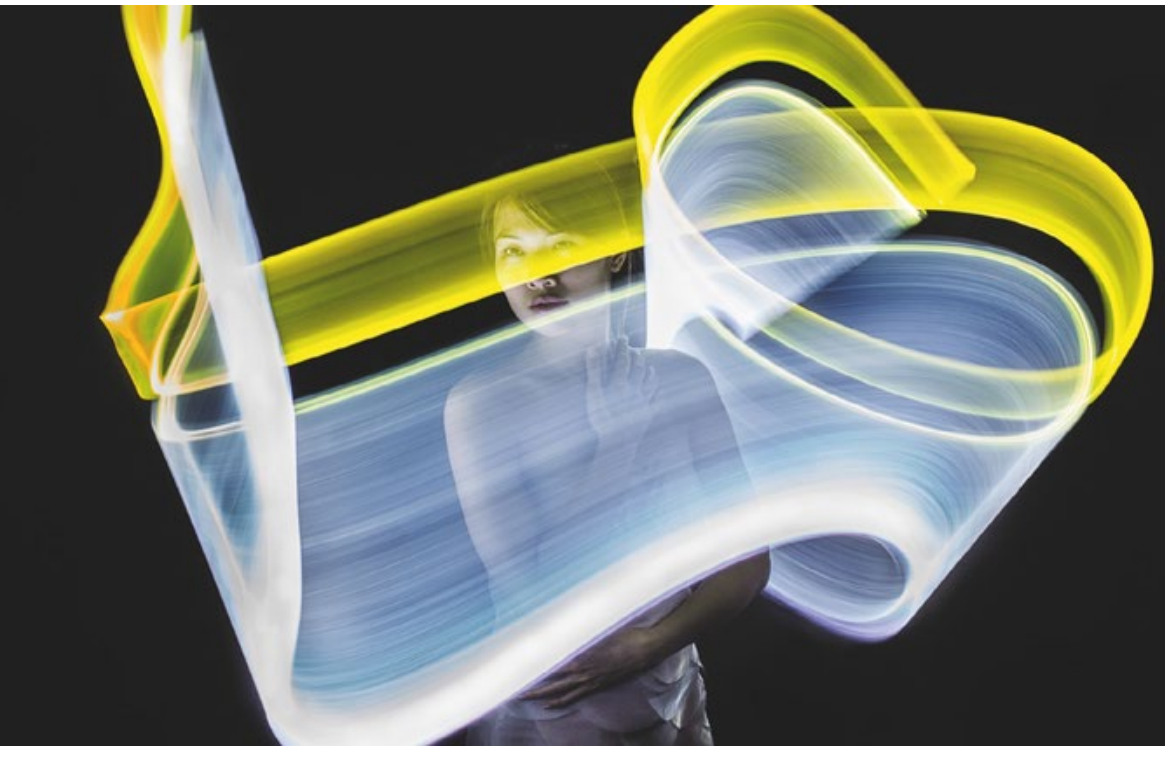
Looking through Eric Paré's portfolio, you can't help but be struck by the ethereal landscapes that act as a backdrop to his beautiful light paintings, created in collaboration with Kim Henry, a dancer who usually appears in his photographs. Speaking to Eric, it's clear to see that his enthusiasm for the subject matter not only stretches to creating new images, but also helps others achieve the same look.

Eric is a French-Canadian photographer from a small city near Montreal. Having travelled extensively, including a stint living in Paris, he now has a studio on the Plateau, a place he describes as 'the best place to live in Montreal.'

He first started experimenting with light paintings a few years ago, a technique that took him some time to hone the skills of, as he explains: 'I learned mostly by trial and error in a very complicated environment. My first six months of experimentations were in a tiny 360° studio using 24 cameras. My goal was to properly light my subjects without revealing the surrounding cameras. Light painting was the obvious choice as the light is very concentrated on the subject. However, using light painting means long exposures, and most of the time, blurry pictures. Over a few weeks, my average exposure duration went from 60secs to 1sec, which I achieved by improving my movements and increasing the power of my lights. This is where I felt I really had something. I've been doing 1sec light painting since then.'

Eric's collaboration with Kim Henry started during the early days of his light-painting projects. He says: 'She's been part of all my recent adventures, including the workshops, performances, conferences, camel rides and food orgies.'

ALL PICTURES © ERIC PARÉ



Above: Signs of Light
Canon EOS 5D Mark III, 18mm, 1.4secs at f/5.6, ISO 400

Left: Ribbon Light Painting
Canon EOS 5D Mark III, 40mm, 1.3secs at f/5.6, ISO 800

The tools for the job

Eric has an extremely extensive set of cameras and has been a Canon user for more than 10 years. 'I own 55 cameras and 120 lenses,' he says. 'For my 360° work, I use the Canon EOS 100D, which is the smallest DSLR on the market. However, when I travel, my kit is a pair of EOS 6Ds combined with 14mm and the 35mm lenses. I always shoot with the two cameras side by side, giving very different results because of the focal length. I also use a small Canon PowerShot to film the scene.'

Although you might expect the equipment he uses to create the light trails to be quite complex, it is in fact extraordinarily simple, with Eric often relying on ordinary household items. 'I use anything I

Getting the shots

THE BIGGEST setback Eric and Kim face in creating these images is, unsurprisingly, the weather. 'Dealing with outdoor conditions is quite challenging and can ruin a night's shooting,' says Eric. 'But most of the time we manage to get what we're looking for, despite the wind or the cold.'

Although creating the light trails takes only a second, many of Eric's final images are merged to include star trails and create a whole scene. This takes place after the main subject of the shoot is captured. 'My favourite post-processing is to include star trails that we shoot when we're done with light painting,' says Eric. 'We do this by taking a 30-minute-exposure picture. It's very important to keep the camera in the same place to simplify the editing'.

In the above image, called 'Lighting Up the Desert', we can see the combination of light painting and star trails – and it's one of Eric's most popular pictures. 'It was such a fun image to create,' he says. 'To get the fluffy things outside the circle, I filled my tube with sand prior to starting the movement. The end result is magical, but we ended up having sand everywhere up to our ears!'

'I use anything I can find, including plumbing stuff, papers, Plexiglass and toys'

can find, including plumbing stuff, papers, Plexiglass and toys,' says Eric. 'But for the past year, I've been using mostly a 4ft [1.2m] plastic tube in which I insert a flashlight/torch.'

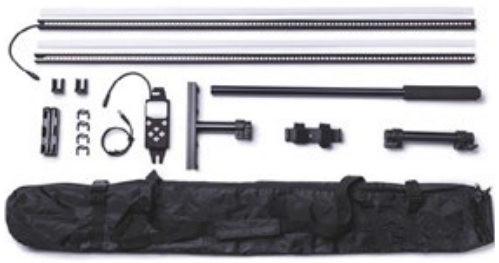
The techniques Eric employs to get the shots are also relatively straightforward. 'Camera settings are nearly always the same when I do light painting,' he explains. 'I use ISO 400, f/5.6 and bulb mode. Bulb mode is very important in my case because I want to decide the [precise] exposure duration for each picture. That means I have a remote control in my hand, and I hold down the trigger button for about 1sec when taking the picture.

'The photo 'Signs of Light' (above left) is a typical example of my work. To achieve this look I

Light Painting in NYC
Canon EOS 6D, 35mm, 5secs at f/10, ISO 800

Light-painting accessories

Why not give it a go yourself with these handy light-painting accessories?



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- www.lightpaintingbrushes.com

This has a variety of tools all in one box, including a 'collapsible light sword' available in different colours.

Tube Guard

- Prices vary depending on brand
- www.amazon.co.uk

Take the lo-fi approach just like Eric with tube guards, which can be picked up very cheaply – they're designed for fluorescent lights. To use them for light painting, place a torch inside them, and you'll get different looks depending on the brightness of the torch.

stand behind Kim and quickly draw the shape of light from top to bottom. I was able to capture a perfect circle by hand. I started the movement exactly behind one of Kim's legs to avoid the overlap in the circle. The stripe effect is achieved by using two flashlights and setting one of the two in strobe mode.'

The locations

Over the two years that Eric and Kim have been working together, they have travelled to some ideal locations for this type of work. Some places naturally lend themselves to the shots that Eric creates. 'Our ideal is to find empty spaces like deserts, beaches, lakes and fields,' he says. 'So far we have been lucky enough to shoot in Dubai, Utah, California and Mexico. We love reflections created at night using our lights... if you see some blinking lights far away, feel free to come and say hi!'

The routine of finding good locations and the actual shoot itself is a fun process for Eric. 'We do location scouting during the day, trying to find where the sun is going to go down,' he says. 'Then, we take it slowly until the blue hour comes: we do some yoga, I watch Kim dancing, we eat and plan the shots. When the sun goes below the horizon, everything is set up and we're ready to start. This goes fast and we enter into a kind of trance that lasts about 15 minutes. That is the time we have where the background is still visible and my light painting is effective.'

Eric and Kim have to work fast, having only a few minutes to get the

'We've seen over 200 pictures of folks experimenting with the light-tube'

The Floating Harp
Canon EOS 100D, 18-55mm, 0.3sec at f/9, ISO 1,600

Light-painting Under the Bridge
Canon EOS 5D Mark III, 18mm, 2secs at f/4.5, ISO 1,600

shots at the right time. 'We have such a short window of time to get the optimal results and this is always the peak of the day, the special moment we've been waiting for,' he continues. 'I compare this to when I was a kid and it was fireworks day. There's a huge build up during the day, knowing there is that special event at night. Then it begins, it doesn't last very long, but it surely stays the highlight of the day.'

The duo has some lofty ambitions for further locations to create their images. 'We've been scratching our heads recently with the idea of shooting on the moon. Of course, it will never happen, but dreaming is free...' If space tourism doesn't take off in the near future, Eric has some other ideas that are (relatively) closer to home, albeit almost as remote. 'On a more serious note, we'd like to give it a shot in Antarctica, where we're sure to find our usual feeling of infinity and emptiness.'

Passing on the knowledge

Over the years, Eric and Kim have curated and led workshops to help students learn more about his light-painting techniques, and it's clear how much his passion and patience for the subject could be inspiring to others wanting to recreate the look. Unfortunately, a busy calendar isn't conducive to as many workshops as perhaps Eric would like at the moment.

'We did a lot of workshops last year, but our schedule does not allow us to do much now,' he says. 'However, we're running a learning group on Facebook that's starting to become quite popular, with more than 4,000 members so far.' Eric is thrilled by how other photographers have responded to his techniques and tutorials: 'We've seen over 200 pictures of folks experimenting with the light-tube so far! How amazing!'

Some exciting opportunities have presented themselves to the duo thanks to the recognition of the light paintings. 'We were invited by Adobe not long ago to do real-time 360° light painting at Adobe MAX [creativity conference],' explains Eric. 'We shot about 1,000 people in three days, creating more than 3,000 pictures. We are conscious that we're lucky to have opportunities like this one and hope to develop this even further with some new concepts we've been developing in the studio recently. Also, our projects get us to be invited by various festivals and shows to perform our [technique] and speak about [our] experience.'

For the moment, Eric is more than happy to continue to work on his light-paintings projects, but is developing new techniques all the time. 'We continue to travel with the tubes, as it's probably the best thing I can imagine for the moment,' says Eric, 'But on top of that many new things have been developed in the studio recently where you can clearly still see the similarities with my style, but the light is not made by hand.'

Eric is a Canadian artist who has been producing light-painting images since 2013. His work has appeared on CNN, MTV, PetaPixel, Tech Insider and TEDxMontreal. He has hosted a series of talks and workshops across the world. To find out more, visit **www.ericpare.com**. Follow Eric and Kim's work on **500px.com** and learn more about his technique on his website or his Facebook group.

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ALL PICTURES © ADRIAN CLARKE

The backyard studio project

Adrian Clarke explains how he turned a portion of his back garden into a makeshift studio to capture some regular feathered visitors, with amazing results

Turning my back garden into a photo location was a response to my need to find an outlet for my photography following redundancy and then a change of job. Both of these had reduced my free time and access to my favourite wildlife areas.

I had started the project the previous year with a small patch in the garden, probably around two square metres in size. I then added a bird table, a feeding station and some plants known to be attractive to birds: lavender and clematis to attract insects, pyracantha for its berries and dogwood for cover.

All the information for this, and suggestions for the best feeds to attract different birds, I got from the RSPB website (rspb.org.uk). The site is useful although not definitive, as I've found birds don't stick strictly to the rules concerning what they should or shouldn't eat. That's where one's own observations and experiments are essential.

Fast forward a year or so and, as I said, I was made redundant from my job. That wasn't really a problem as I found a job at a local special-needs school. It's a great role, very fulfilling, and it's nice to feel I'm helping the school that did so much for our kids (we have twins with disabilities). The one downside, apart from its being only temporary until summer, was that the hours I worked, and the care we must give our twins and other son, meant I had lost my access to the local marshes that I used to visit on my way to and from my previous job.

I had to do something to keep my photography going within the constraints I had, so I began to look at the garden again and ways I could use the feeding area a little more creatively. It began slowly – moving a few things around, adding some small logs and tree offcuts for a more natural look, but keeping the main feeding station and bird table to attract the birds.

I struggled with the idea of baiting these 'natural' areas for a long time, as I had always preferred to go out and find my subjects rather than make them come to me. Honestly, it felt like cheating. In the end, I decided to stick with feeding them as I figured that, at the end of the day, all I was doing was providing the birds with a more natural-looking feeding environment.

To achieve this, I drilled out or cut sections into the logs, which could hold various foodstuffs. It's personal preference, but to keep the natural look, all the holes or sections were placed where they would not show up much on camera.

Above: Nightwing
Canon EOS 5D Mark III, 16-35mm, 1/200sec at f/14, ISO 160, flash

No-show subjects

I watched these areas for activity routines and bird types to get an idea of what to expect and when, as well as which food types worked best for which bird. When I was satisfied I had at least a rough idea, I set up the chair hide, which had been sitting unused in the shed for the previous six months.

I don't like hides when I'm out shooting. A throw-over is fine, but unfortunately I'm too impatient a person to sit in a hide for hours, because I always feel as if I'm missing something that's around the corner. However, seeing as I wouldn't be going anywhere, I thought I'd give it a try.

It turned out to be a massive failure, even though I left the hide out for over a week for the birds to get comfortable with it. Every time I went in it, the birds were a no-show. It seemed to me that it was a combination of not only my presence but also that the times I had available weren't exactly peak feeding periods.

From observation, I noted the peak feeds were at times when there was no way I would be able to get out, specifically in the morning when I would be feeding and dealing with getting the twins ready for school, and evening time when they got back. The rest of the day I would be at work, so this

'The chair hide turned out to be a massive failure. Every time I went in it, the birds were a no-show'

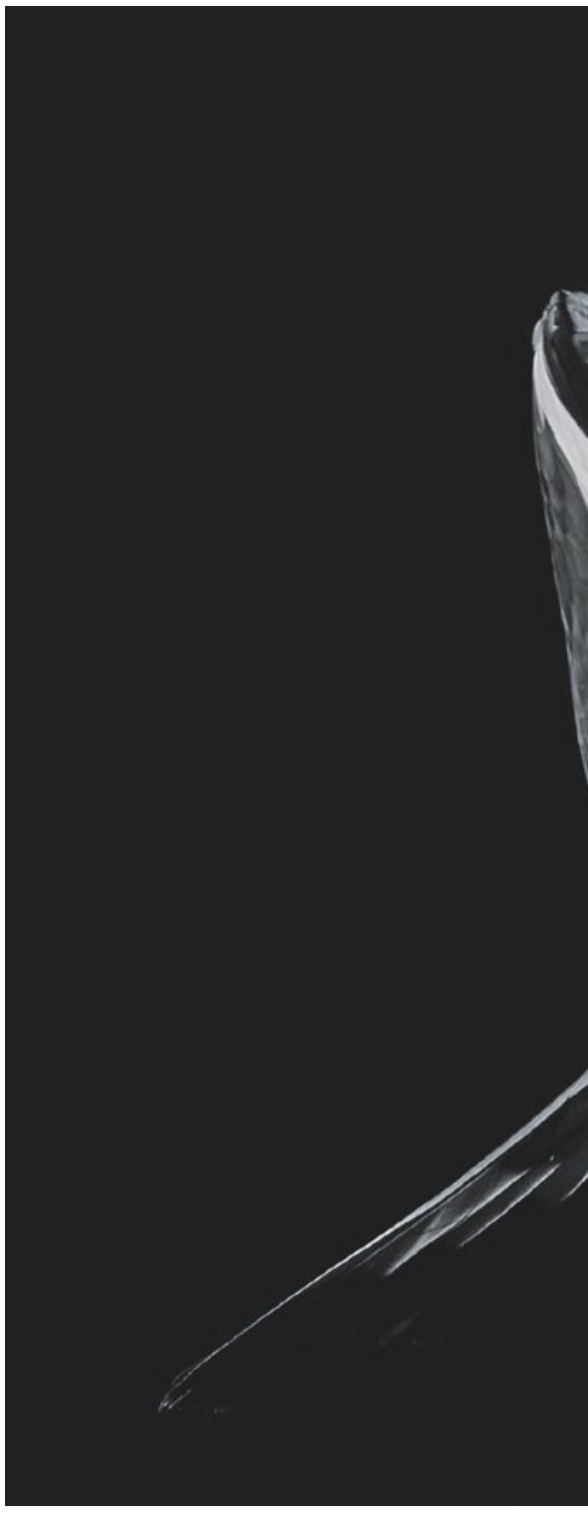
was a problem. I wasn't about to give up, though, so I explored the option of using Magic Lantern, which I had previously installed on my Canon EOS 550D and 5D Mark III, but had only used for things such as focus stacking.

Looking at the options, I realised it could trigger the shutter by motion detection or trap focus. This gave me the idea of focusing the camouflaged camera on the target area and leaving it to capture the images. This worked to a degree – the birds did not seem bothered by the camera and it did capture some images, but there were some big limitations.

Motion detection was hit and miss, and did not work on the 5D Mark III at all. After much frustration, and thinking I had set it incorrectly, I discovered on the internet that there was a bug on the 5D Mark III firmware and motion detection was a no-go.

Even using the 550D, I found the results lacked consistency. Sometimes it would fire, other times not. I then took to using the trap focus feature, this time with greater success. With the trap focus, I was able to set a single focus point that would trigger the shutter if a subject entered the focus plane at that point. To do this, I would place an object in the area I wanted to capture, focus on it, then switch the lens to manual focus and remove the object. It was more consistent with the triggering and I do still use it occasionally now, but I still wasn't happy with the fact I had no control over when the shutter fired. I felt there must be a better way.

Fancy Seeing You Here
Canon EOS 5D Mark III, 16-35mm, 1/200sec at f/16, ISO 125, flash



Adrian's set-up in his back garden

ADRIAN'S KIT LIST

Canon EOS 5D Mark III, Canon EOS 7D Mark II, Canon 16-35mm lens, Canon 400mm lens, Sigma 150-600mm lens, Yongnuo YN62c flash trigger and three receivers, Yongnuo RF-603c remote triggers, two Yongnuo 568ex flash units, one Godox basic flash, three charity shop tripods for flashes, one Vanguard tripod for camera.

Flash photography

I dug out some old wireless flash triggers (Yongnuo RF-603C) that I had bought a while earlier, half remembering something about them being able to double as a remote trigger. With these I was able to put the camera pretty much anywhere I wanted in the garden, conservatory or shed and still remotely trigger the shutter. This was a much better approach because between dealing with the kids and having more control over the shots, I could keep an eye on what was going on. But I still wasn't happy. I didn't like the backgrounds on a lot of the shots. They didn't do the birds justice and just blended in.

I already had a Yongnuo YN-622C controller and receivers, as well as a couple of Yongnuo flashes with TTL and a very basic Godox, one with a slave function. I thought about the idea of using flash, so I did a bit of research into the matter, mainly to see if it would have an adverse effect on the birds. However, many sources claimed low-level flash would be unlikely to cause harm.

I began with a two-flash set-up on one of the small logs, with both flashes at about 45° from the log to give an even light. I started with the flashes on an extremely low setting and worked up the power while observing the birds' reactions. Initially they were startled by the flash, but soon returned to feeding, and over the next few days I kept experimenting with flash power.

The starlings didn't seem bothered, so they became my main subjects and I began to get more of the look I wanted. It still wasn't quite what I was after, though, so I brought in the slave flash to the rear to give some backlighting.

This didn't fire consistently so I bought another receiver to go with the YN622. That fixed it. I now had a three-flash set-up, two of which I could control from the camera.

Refining the environment

While I was playing around with these ideas, I also improved the feeding area. I swapped the bird table for a large tree stump which, when upturned, had numerous nooks and crannies the birds could hunt for food in, giving the images a natural look. I drilled and cut it with additional feed areas. I also built a small reflecting pool by using

Out of Darkness
Canon EOS 5D Mark III, 400mm, 1/200sec at f/18, ISO 200, flash

a 2x1m piece of ply around which I screwed 6in pieces of timber to make a rectangular pool shape.

I lined it with heavy-duty black polythene (apparently black is best for the reflections) and then built up a small incline at the far end, using slate I had in the garden, to give the birds a bathing and drinking area. I finished it off by covering it with artificial grass.

So far I haven't used it much for photography, but a large water source is always good for attracting birds to a garden.

On the subject of attracting the birds, over the past year I have found the most consistently effective foodstuffs to be mealworms, suet logs – which you can mould and stick in the logs – and sunflower hearts. However, as I said earlier, because they work in my garden doesn't mean they will work elsewhere.

It was all starting to take shape. I'd got the camera and flash settings about right (1/200sec on the EOS 5D Mark III or 1/250sec on the 7D Mark II, between ISO 50 and 200, f/14 and flash at between 1/16-1/4 power), and the area was getting a lot of air traffic, mainly starlings but other bird species were starting to investigate.

The background still bothered me, as I had to spend time editing to get rid of unsightly reflections, so I stapled some black capillary matting to the fence and that solved the problem. I started to get some images that I really liked and felt were a little different from the 'normal' wildlife shots. The final addition was a large perch above the area, which gave the birds a place in which to congregate and meant I could have a more predictable way of catching them in flight.

Now it's all set up as I want it (for the time being, at least). I can play around with different ideas concerning lighting, camera placement and angles.

For the most part, the birds are fairly nonchalant. I've even had the camera centimetres away from them with a wideangle lens. Covering the flash units with clear Ziploc bags allows me to shoot in the rain, and that gives an interesting, almost starlit look.

As I said, it's still evolving, but it gives me something to do between my trips out to photograph 'real' wildlife, as well as ideas I can possibly use in the field. AP

'The birds are fairly nonchalant. I've even had the camera with a wideangle centimetres from them'

Adrian Clarke, 42, is based in Staffordshire. He has been shooting since picking up a Praktica MTL5 at school and enjoys experimenting with new techniques, especially in relation to wildlife photography. You can see more of his work at **www.ajc1173.wix.com/clarkepictures** or on Flickr at **www.flickr.com/photos/92460969@N05**

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To enter by post, send a covering letter with your image, including the information mentioned above, letting us know if you would like your entry returned to you after judging (please enclose an SAE). Entries should be sent to APOY, Amateur Photographer, Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF.

Plan your APOY 2016 year

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Sense of Doubt	Abstract images	5 Mar	27 Mar	30 Apr
Width of a Circle	Creative wideangle	2 Apr	1 May	28 May
Soul Love	Portraiture	7 May	29 May	25 June
Scary Monsters	Wildlife at home and abroad	4 June	26 June	30 July
Little Wonder	Macro (insects/flowers/plants)	2 Jul	31 Jul	27 Aug
A Small Plot of Land	**Landscapes and cityscapes**	**6 Aug**	**28 Aug**	**24 Sep**
Big Brother	Street photography	3 Sep	25 Sep	29 Oct
Blackout	Black & white	1 Oct	30 Oct	26 Nov

How to enter via email: For full details of how to enter via email and for terms and conditions, visit **www.amateurphotographer.co.uk/apoy16**

PRIZE WORTH £999

This month's prize

Win a Sigma dp0 Quattro camera plus an LVF-01 LCD Viewfinder

The winner of APOY round six will receive a Sigma dp0 Quattro camera and a Sigma LVF-01 LCD Viewfinder. The SIGMA dp0 Quattro is the fourth dp camera in the Quattro series and incorporates a high-performance 14mm f/4 lens (equivalent to a 21mm lens on a 35mm SLR). The lens achieves the highest optical performance, and features four FLD ('F' low dispersion) glass elements, which have performance equal to fluorite, two SLD (special low dispersion) glass elements and two aspheric lenses, including a wide double-sided aspheric lens. This reduces chromatic aberration and distortion, which are characteristics that are often present in super-wideangle photography.

Perfectly suited to landscape photographers, the addition of the Sigma LVF-01 LCD Viewfinder cuts off outside light and magnifies the LCD display 2.5x, allowing photographers to check focusing and composition more easily. That brings the Sigma prize total to £999.99.

APOY 2016

In association with SIGMA

Round Six
A Small Plot of Land

For this round, we want to see your landscape and cityscape photographs. Landscapes and cityscapes have a lot more in common than first meets the eye. Both require the application of the most fundamental rules of photography, both are made or unmade by the light, and both can benefit from accessories such as filters. Both the landscape and cityscape require that you learn to break down the scene and mentally reduce it to its most essential components in order to make sense of chaos.

No matter what kind of location you're shooting, planning is a must, so make sure you know the area. Are you in the best position relative to the light and composition? How does the weather affect the scene? And try to shoot in raw as you'll have a lot more information to work with in post-production. While a shallow depth of field can look beautiful, also try maximising your depth of field. There's nothing more breathtaking than a sharply focused landscape.

© ANITA NICHOLSON

In this image by Anita Nicholson, we see that not all landscapes have to be dramatic sweeping vistas – we can get as much pleasure from focusing on the details

APOY 2016 In association with SIGMA

Round Six **Landscapes**

We provide a few tips and ideas to help you shoot confident, engaging and atmospheric landscape and cityscape pictures

© ANDREW FAULK

Night vision

IF YOU want to shoot a cityscape during the evening, find a spot where you can see the buildings and their lights to best effect. Place the camera on a tripod, and turn the mode dial to AV (aperture priority) mode – you want f/8 and upwards for a greater depth of field. Use your camera's self-timer or a cable release to take a photo with absolutely no blurring.

© DENNIS DOWLAND

Lenses

A WIDE lens can give you a sweeping image of a city or landscape, but a longer lens is a good way of homing in on the details of your subject and compressing your shot into a tighter frame.

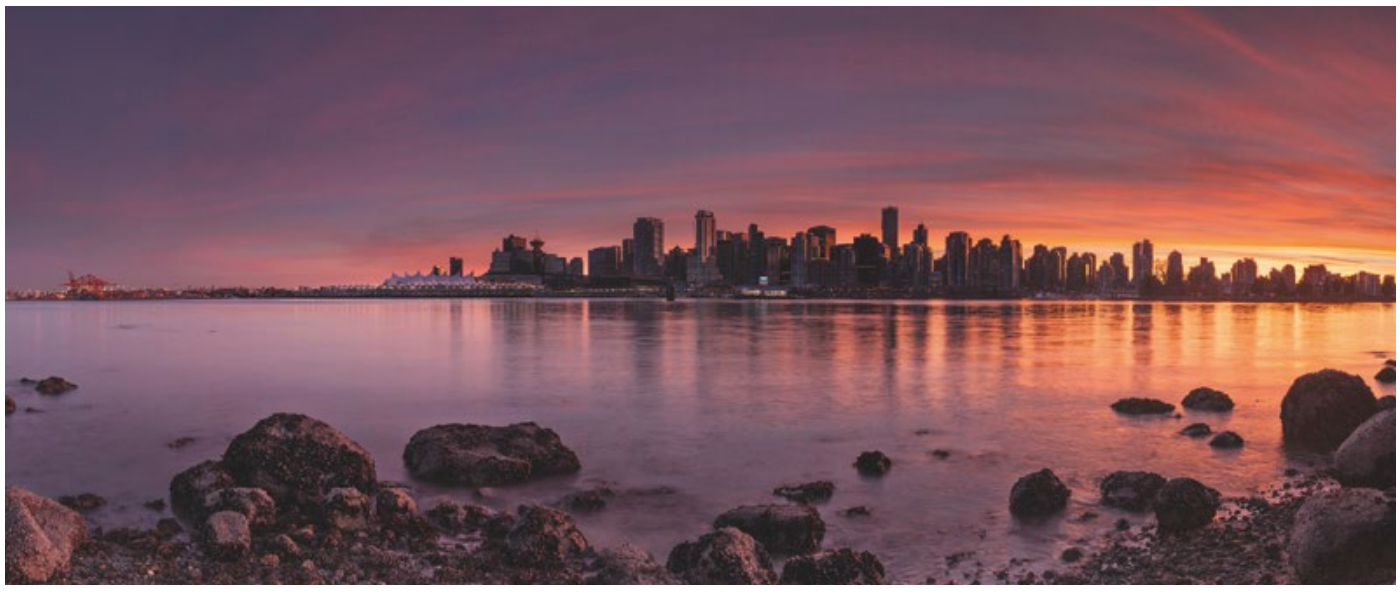
© STEPHEN COYNE

Light and shadows

NOT LONG after sunrise and not long before sunset, when the sun is low in the sky, you'll find the most remarkable light that perfectly shows off the form of three-dimensional elements. This light is often soft as it diffuses through layers of cloud near the horizon, so it produces wonderful shadows..

Pan stitches

PAN STITCHES are a lot of fun to produce. Place your camera on a tripod and ensure that the surface you're positioned on is flat. Set your camera to manual. You then need to pan your image from end to end, taking a picture at set increments. You should also make sure there's some degree of overlap, as this makes it easier to stitch your images together later. Then, using Photoshop's Photomerge function, you can produce your pan stitch.



© DAN DEAKIN

RULES 1. Entrants may submit only one photograph per month, as an sRGB JPEG file that is 2700-3000 pixels along its longest dimension, an unmounted print (max size 210 x 297mm) or slide (no glass mounts please), in colour or black & white. 2. The entrant's name, address and daytime phone number must be attached to the slide mount or the back of the print. 3. You may only submit digital files by email (no CDs/DVDs). When submitting a digital file, the file name of your image must be your first name and surname, the subject line of your email message must state the round name and your name once again, and the body copy of your email must include your name, address, daytime telephone number, the camera model, lens and exposure details. 4. Photos submitted must be your own work, must not be copied, must not contain any third-party materials and/or content that you do not have permission to use and must not otherwise be obscene, defamatory or in breach of any applicable legislation or regulations. If Time Inc (UK) has reason to believe your entry is not your own work or otherwise breaches this rule, your photos will NOT be considered. 5. Photos must not previously have been published in a national UK photography magazine. 6. Copyright of all entries remains with the photographer, but Time Inc (UK), Sigma and their associated group companies reserve the right to use, publish and republish entries in connection with the competition, without payment. 7. By entering this competition you grant permission to Time Inc (UK), Sigma and their associated group companies to reproduce your photos in electronic format and hard copy including for display at an exhibition, in Time Inc (UK)'s Amateur Photographer magazine and on Time Inc (UK)'s and Sigma's websites and social media should they be selected to promote the competition. 8. You grant Time Inc (UK) and Sigma the right to use your name and town or city of residence for the sole purpose of identifying you as the author of your photos and/or as a winner or runner-up of the APOY competition. 9. Each postal entry must be accompanied by a covering letter, including your name, address, telephone number and image/camera details. All submissions must be well packaged in a stiffened envelope (no tubes, please) bearing sufficient postage, and entrants wanting their picture back must include a stiffened SAE stamped of sufficient value for their return. 10. This competition is open to bona fide amateur photographers and students only. That is, entrants should not earn more than 10% of their total annual income OR £5,000 annually from photography. 11. Employees of Time Inc (UK), Sigma and their families may not enter this competition. Entries are judged by AP staff. 12. There is no age limit for entering, and international entries will be accepted. 13. Prizes are as stated and no cash or other alternative can be offered to the monthly prizes or overall prize. 14. Prize value correct at time of going to press. Overseas winners will be contacted about how to claim their prize, although entrants who live outside the UK who win a prize will be liable for any local customs charges and enter at their own risk. Sigma has the right to substitute a prize for a similar item of equal or higher value if the stated prize is not available. No money can be added to the overall prizes. The overall first prize for the APOY 2016 competition will be to win Sigma products to the value of £2,000 RRP as at the date of notification. 15. Prizes are subject to Sigma standard terms and conditions for its products. Acceptance of a prize is deemed to be acceptance of those terms and conditions. 16. Entries on behalf of another person will not be accepted and joint submissions are not allowed. 17. No responsibility is taken for lost, delayed, misdirected or incomplete entries. Proof of delivery of the entry is not proof of receipt. 18. No purchase is necessary. 19. In the event of a tie, the Editor will choose a winner. The Editor's decision is final and no correspondence will be entered into. 20. By submitting photos you are accepting these rules. 21. Time Inc (UK), Sigma or their associated group companies shall not be liable for any loss, damage or injury of any nature howsoever caused, sustained by any entrant under this promotion. 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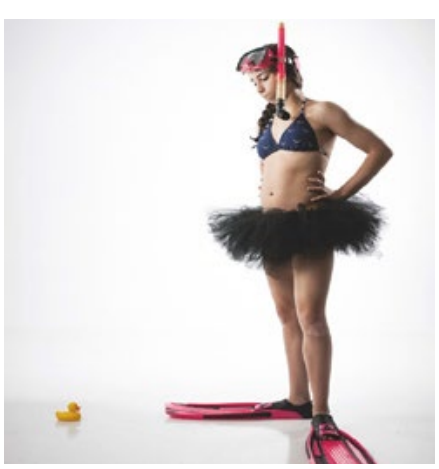
KEY IMAGES

The windows are taken from a photograph I took of St Mary Magdalene Church in Taunton, Somerset.



My daughter Natalie was photographed against a white background.

The straight shot of my newly refurbished bathroom and its claw-foot bath provided the inspiration for the composite.

Don Fadel
Don is based in Florida, USA, and specialises in commercial photography. He is fascinated by light in all its forms – created as well as found – and embraces digital photography, and essential tools such as Photoshop and Lightroom. **kidona.com**.

Bath time

By Don Fadel

The installation of a new bathroom sparked the idea for this humorous image by **Don Fadel**. Fortunately, his daughter was happy to play along

I had recently renovated the master bathroom in my house and, as part of the project, installed a claw-foot bathtub. For some reason, a comical image of a ballerina in a tutu staring down a rubber duck who'd been in the tub stuck in my head, and this concept was born. My daughter Natalie is a dancer, so she 'volunteered' for the project.

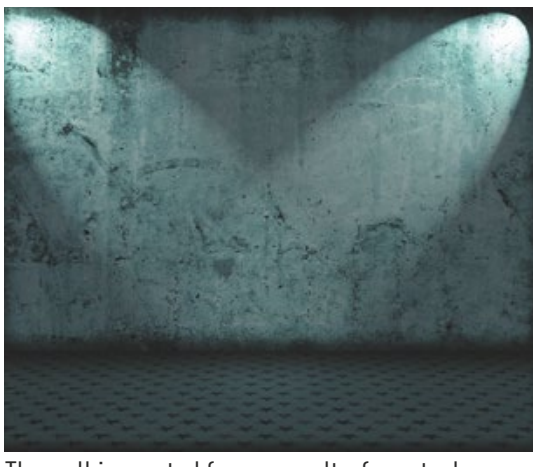
The bathroom isn't large enough to create the scene as a single exposure. And there are the normal bathroom accoutrements, such as the vanity and the mirrors above it, which would only serve to confuse the scene. I needed to simplify the environment, and therefore knew I would have to create the image as a composite, selecting only those items required to tell the story.

I confess that I didn't think this image all the way through at inception; some of the elements found their way in as I was in the process of creating it. I really didn't know what I was going to use as a background, for example, but knew once I had the key elements in place – the tub, the duck and the ballerina – I would figure something out.

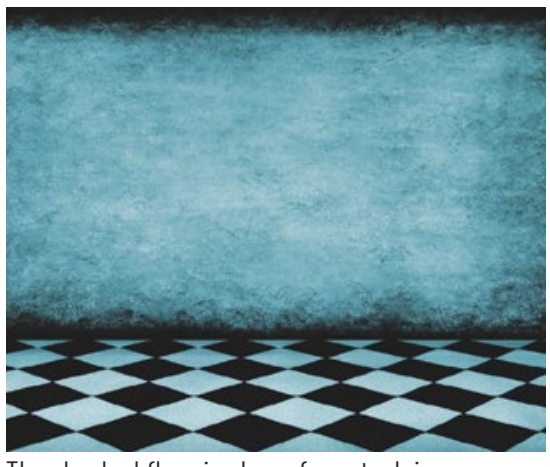
If I was going to make this a lighthearted image, I thought, I might as well go over-the-top with it, hence the swimsuit and snorkelling gear.

The base image of Natalie – complete with tutu and snorkelling gear, plus the duck – was taken in the studio. Although I shot the tub using an umbrella-mounted strobe, there's a window at its rear that contributed significantly to the exposure, so I needed to have a strong backlight on her to mimic this. I also shot her against a white cyclorama in the studio, knowing it would be easier to cut her out using it. I placed the duck on the floor to give her a target to stare at; I would handle it separately in post-production.

Even though the image is lighthearted, to complete it I needed to add emotion. Usually this is done using shadow, but in this case I decided to add warm 'light'.

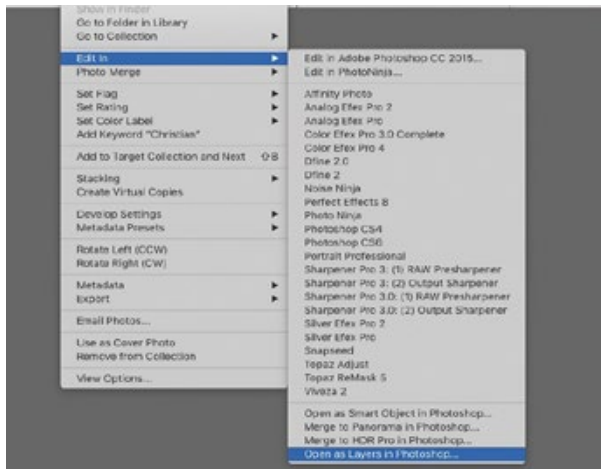


The wall is created from a royalty-free stock image, and provided the texture I needed.



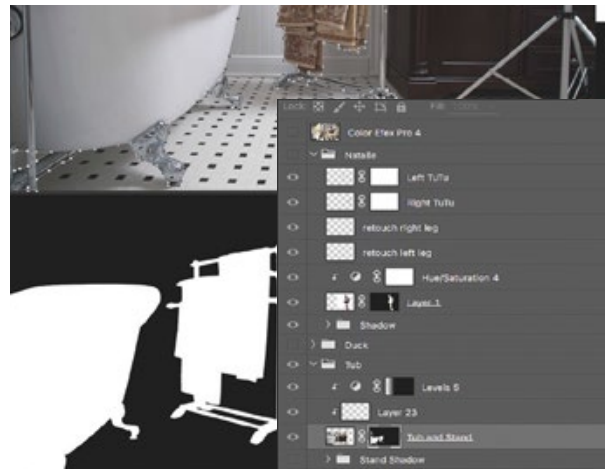
The checked floor is also a free stock image, and matches the reflections in the bath's feet.

STEP BY STEP



1 Base

The composite is created from two base images (Natalie and the bathroom), which were shot in raw and processed in Lightroom. The windows are from an image I took of St Mary Magdalene Church in Taunton, and I used two free stock images for the wall texture and the floor. These were loaded into Photoshop.

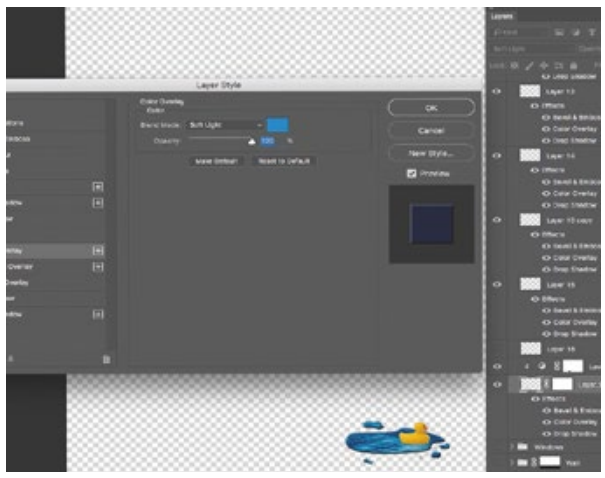


2 Masking tub

I first masked out the tub using the Pen tool. The upper image shows the selection process; the mask it produces is underneath. Some clean-up was required to remove the tag on the towel.

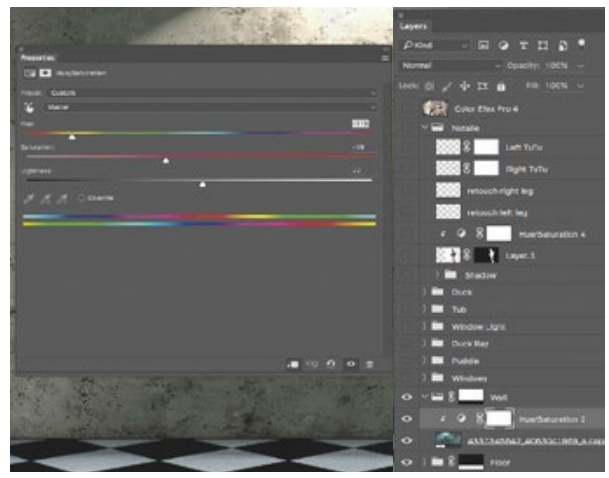
3 Masking Natalie

Natalie was shot against a white background, to make selection easier. I masked her out using the Magic Wand tool on the background and Refine Edge to clean things up. Some cyclorama background is under the tutu, but changing the blending mode to 'multiply' eliminates this once the background is applied.



4 Duck and puddle

I cut out the duck to position it independently. The puddle is synthetic. I used Bevel and Emboss, Color Overlay, and shadow layer Effects to add depth. Soft Light Blend Mode makes the floor appear transparent. I added some 'splashes' using the same technique. Shown here at 100% Opacity, I lowered it to 33%.

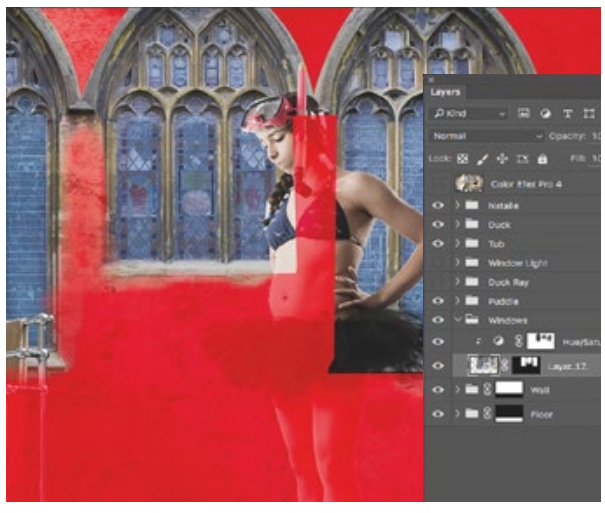


5 Stock images

The free stock images I found online make up the floor and the wall. I searched for a checked floor pattern to match the reflections in the tub's claw feet. I changed the colour and tonality using Hue/Saturation adjustment layers.

6 Shadows

Generally, the hardest part of a composite is to create realistic shadows. There are many ways to do this; here, I used a combination of Paint, Layer Opacity, Blend Modes (Multiply) and adjustment layers. You can see just the shadows in the top image and the bottom in context.



7 Windows

The windows are then masked in. Hue and Saturation adjustment layers – clipped to the image layers – are applied to match the rest of the image. Clipping layers, which apply changes only to the underlying layer, are used extensively.

8 Adding light

I added 'light' coming from the windows to help set the mood. These are simply a yellowish paint, which then had the Noise Filter applied and the Opacity lowered to taste. I show the middle window's 'light beam' at 100% Opacity.

9 Finishing touches

Finally, I tied everything together using Nik's Color Efex 4 Sunlight and Tonal Contrast filters at a slightly lower Opacity (74%). I finished up the image back in Lightroom, adding a vignette.

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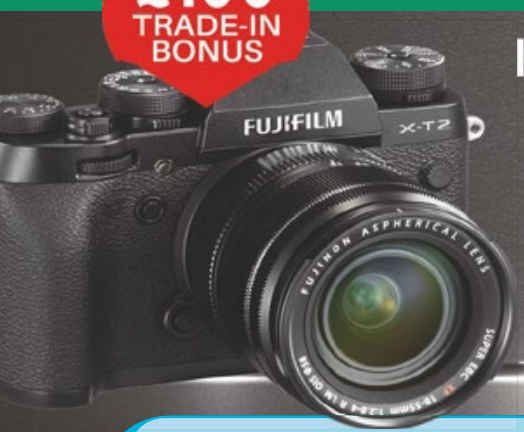

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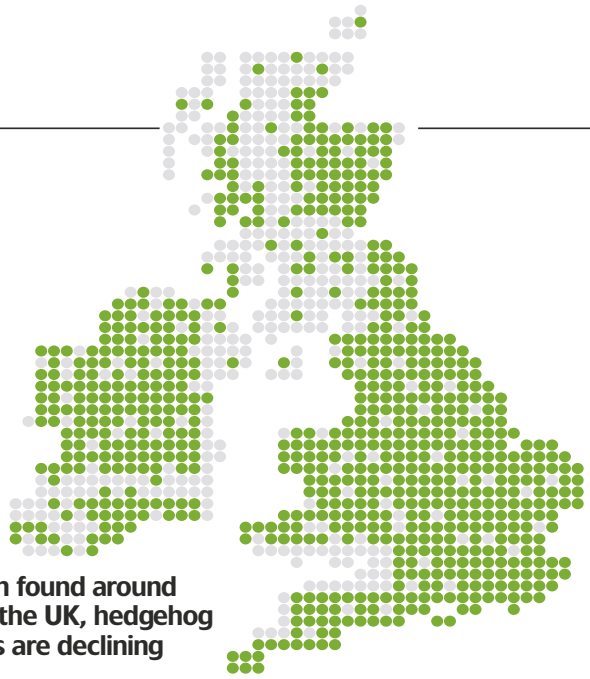
WILDLIFE WATCH

Hedgehogs

Paul Hobson explains why the **hedgehog**, that large prickly ball that snuffles through the undergrowth, makes a great subject



Although found around most of the UK, hedgehog numbers are declining

Shallow depth of field and selective focus help isolate hedgehogs against busy backgrounds

ALL PICTURES © PAUL HOBSON

Great wildlife shots usually involve skilful composition, as can be seen here

About the hedgehog

The upper part of the hedgehog's head and body is covered in around 5,000 banded spines, which are 20cm long. A once-familiar sight across mainland Britain 20 years ago, hedgehogs are in sharp decline, but many people still come across them, and some encourage and feed them in their gardens.

- **Location** Can be found across the UK.
- **Size** Adults can weigh up to 2kg, and are roughly 25cm in length.
- **Nest** These are made of moss and leaves under vegetation.
- **Diet** Hedgehogs are almost entirely insectivores, loving to work through leaf litter, often noisily, looking for worms, slugs and beetles. They can eat snails, but only small ones.
- **Population** Hedgehogs have suffered an enormous decline in recent years, with the population now at fewer than one million compared with 36 million in the 1950s.

Paul Hobson
After more than 20 years as an environmental-science lecturer, Paul moved into wildlife photography full time. He loves travelling around the world, but prefers working in the UK.
www.paulhobson.co.uk

HEDGEHOGS are one of our most loved mammals and many are rescued, particularly if they are underweight in the autumn. A large proportion of the hedgehog images published are of rescued animals, especially if they are shown in daylight. In many respects it is far more responsible to work with rescued animals – you don't stress wild ones, you support your local rescue centre and you will get far better images, as you can choose where and when to photograph them.

If you decide to work with wild animals at night you will have to use flash, but many photographers now have reservations about the impact of full flash on nocturnal animals. Remember, the welfare and well-being of the animal must always come first. In poor light you may be able to get away with using high ISO sensitivities rather than resorting to flash, but focus carefully as AF may struggle. However, the ISO performance of some of the latest higher-end DSLRs is really very impressive.

Habitat

Hedgehogs are primarily mammals that live in woodlands, large gardens and small fields bounded with hedgerows. They hibernate during the winter and are nocturnal. A hedgehog out in daylight is a cause for concern and is probably ill or struggling to find food.

KIT LIST

Dog food

Although not part of my kit, I give a few tins of dog food to a local rescue centre to help them reduce costs, plus a set of my best images so they can use them to help advertise and raise money.

Beanbag

In today's world of high ISO sensitivities, the need for stabilisation is far less as high shutter speeds are easier to achieve. However, a good beanbag helps.

You may need to use a long lens to avoid spooking the hedgehog. Always carefully focus on the eyes for the best results

Shooting advice

Get down low

To photograph hedgehogs (even if they are tame), lie on the ground with your camera (on a beanbag or tripod) set to silent shutter mode. This is important, as it is most likely that the hedgehog will either curl up or at best flinch when it hears the shutter. Choose as long a lens as possible (200mm-plus) to increase your distance from the animal and to create a more blurred background. Selecting a low f-stop will also help.

If you are working with a hedgehog when it is released for the first time, you should be able to choose the exact spot the animal will be placed in. Make sure there are no distracting twigs behind it or leaves in front that may block your view. If it is curled up, wait until it slowly unfurls then you should be able to take a range of shots and hopefully one or two as it lumbers off. If the light is harsh or contrasty you can use a dab of fill-in flash to lift any shadows. Alternatively, as mentioned earlier, try to increase the ISO sensitivity, which may also give you the advantage of higher shutter speeds. Converting the image to black & white will work well with scenes with lots of tone, texture and contrast. Going mono can also be a good way of de-emphasising the distraction of a strongly coloured, cluttered background.

Be responsible

The onus is on you to be responsible. You will probably be with someone from the rescue centre and if you, or they, feel the hedgehog is impeded by your photography, stop immediately. You should be able to get other opportunities with other hedgehogs at a later date.

Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**

The background blends in too much

Increasing the difference in brightness helps

Bluebells Kieran Roberts

Canon EOS 60D

KIERAN has sent in some images he took with his new Canon EOS 60D. I've picked this shot of bluebells as it illustrates some useful points.

We often choose a subject because it looks as though it will make a good image, but this isn't enough on its own. We need good light too. Good light in this case is light that creates shadows on one side of the subject and highlights on the other. It is this that helps us to understand the three-dimensional qualities of whatever it is that we are looking at.

Kieran's bluebells don't stand out much. Although he has picked a wide aperture to make the background soft, the light on the flowers is about the same intensity, so they blend together. The trick is to ensure that your subject and your background are lit differently. I've created more brightness difference between the flowers and the background, but this isn't the same as working in different light.

The bright sky dominates the image

A balanced image ensures we see details

Sunset Seal at Beachy Head Ashley Hemsley

Canon EOS 5D Mark III, 24-205mm, 1/100sec at f/10, ISO 100

IT WAS a stroke of luck for Ashley to come across this seal lolling on the shore at sunset during a visit to Beachy Head in East Sussex. I like the way Ashley has created a wide composition to allow the seal's surroundings to feature in the frame. It's good to show wildlife in the context of the environment.

The problem here, though, is that our Sammy seal doesn't stand out. There is a big difference between the brightness of the sky, the water, cliffs and the seal. The sky is the first thing we look at, then we see the cliffs before we notice the rather sorry bundle on the shore. The exposure tells us that the sky is the subject, not the seal. Lightening the exposure allows us to see the detail of the seal, but that makes the sky too bright. The solution was to balance the sky and the seal with a graduated neutral density filter at the time of shooting. A 1-stop filter would have done this nicely, as there is not enough light on the seal.

Win! Send up to six prints, slides or images on CD (include the original files from the camera along with your versions on the CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 20. Enclose an SAE if you want them returned. The picture of the week will receive a year's digital subscription to AP worth £79.99

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk

Picture of the week

The image with a warmer white balance and more space around the subject

Tulips

Marie Brook-Smith

Canon PowerShot SX400 IS, 12mm, 1/160sec at f/5, ISO 100

FLOWERS are deceptively difficult to photograph well. They require careful and thoughtful lighting, delicate treatment, particular exposure and mindful colour control. And then there is composition.

Marie has managed most of those things very well in this shot of some tulips, producing a dramatic scene with the heads fading gradually across the frame and into the distance. I like the arrangement of the largest and fullest flower in the foreground and the way the tulips become progressively less open as we travel into the frame.

The lighting is also very nice – just soft and diffused so we don't have hard shadows to peer into and for detail to get lost in. The exposure is also well balanced, so we have a dark background but we haven't lost lots of detail in the lightest areas.

I note that Marie allowed her camera to control the white balance, and unsurprisingly it got it wrong. There is very little for any camera to work with here, and there are no whites or neutral tones. Consequently, it has used the flower petals as a reference, which has left them too neutral and the rest of the frame too cool.

The flowers are very tight in the frame

I'm struggling to forgive the cut-off petal in the background and how close the right-hand petal is to the edge of the frame – it is all too tight and the cut petal provides an uncomfortable distraction.

I've made a new version that includes more space around the subject and a warmer white balance to show what the shot might have looked like. Even with that compositional issue and the sin of using auto white balance, I'm going to award Marie Picture of the Week for the way she has arranged and lit the heads.

Damien Demolder is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people

Accessories

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Michael Topham tests a portable universal adapter for MacBooks

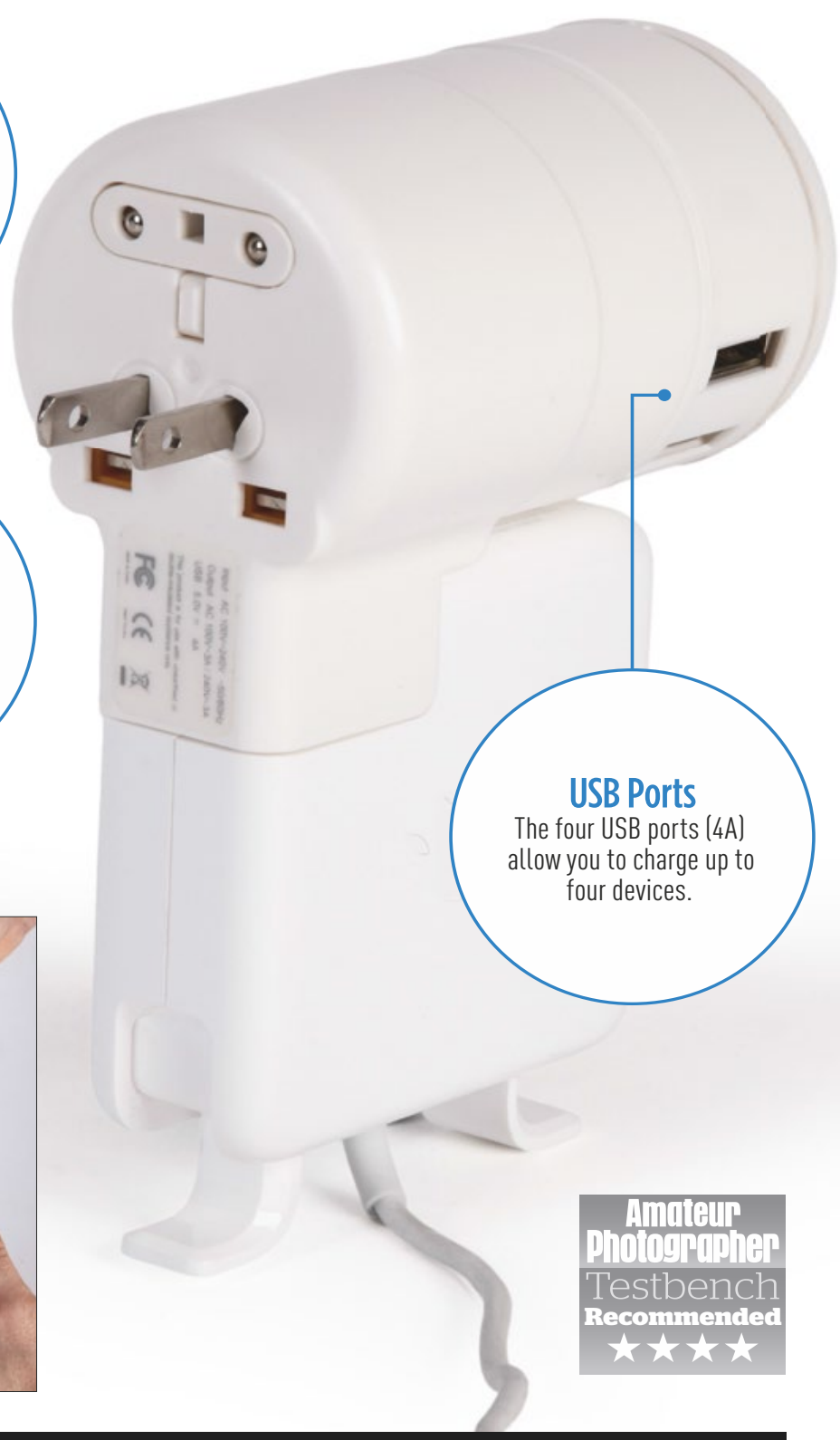
At a glance

- Designed for MacBook users
- Features 4 USB ports
- Built-in fuse protection
- Weighs 175g

BEFORE travelling, it's a good idea to check that you have packed a suitable plug adapter to charge camera batteries, laptops and other mobile devices. The Twist Plus+ world charging station offers ultimate charging convenience for Apple Mac users and attaches to any Apple MacBook power adapter by replacing its attached plug or extended power cord. Depressing the yellow button and twisting the central collar gives you the choice of using a UK three-pin adapter, a European rounded two-pin adapter, or an intercontinental adapter (adjustable slatted two-pin) for use in America, Asia and Oceania. With additional USB ports built into its cylindrical plastic shell, it's possible to charge up to four other devices at the same time your MacBook charges. However, while it can charge up to five devices simultaneously, the Twist Plus+ doesn't give you the option to plug in an additional mains lead. Therefore, if you need to charge a battery using a conventional battery charger, for example, you'll still need to carry a conventional travel adapter.

In use

I tested the device when I was abroad for over a week and found it a godsend. Even though it's made from plastic, the build quality and overall finish are of a high standard. If, like me, you are regularly on the go and you carry a MacBook to edit pictures, relying heavily on charging via USB, you'll wonder how you ever lived without this device. It adds a few extra grams to the weight of a MacBook power adapter, but it's more than worth it for the convenience of four extra USB ports and the reassurance that you can charge your devices anywhere in the world there's a mains socket.



Protection
The Oneadapter Twist+ features built-in fuse protection for peace of mind.

Compatibility
The Twist+ is designed to connect and be used with Apple MagSafe 1&2 adapters.

USB Ports
The four USB ports (4A) allow you to charge up to four devices.

Amateur Photographer Testbench Recommended ★★★★

ALSO IN THE RANGE

Oneadaptr offers a range of other adapters for power-hungry users. The Flip Power Dual USB charger with Powerbank (US$39.99/around £30.50) features an interesting design that sees it act as a dual USB charger when it's plugged into the wall and a power bank when the mains pins are folded away. We can't think of many other products that combine a 2000mAH power bank, two USB ports (3.4 Amps) and British plug all together in such an easy-to-carry design. Best yet, it's only 18mm thin and designed to slip into a pocket or small bag.

ALL PRICES ARE APPROXIMATE STREET PRICES

Lee Filters Stopper Exposure Guide app

● Free ● www.leefilters.com

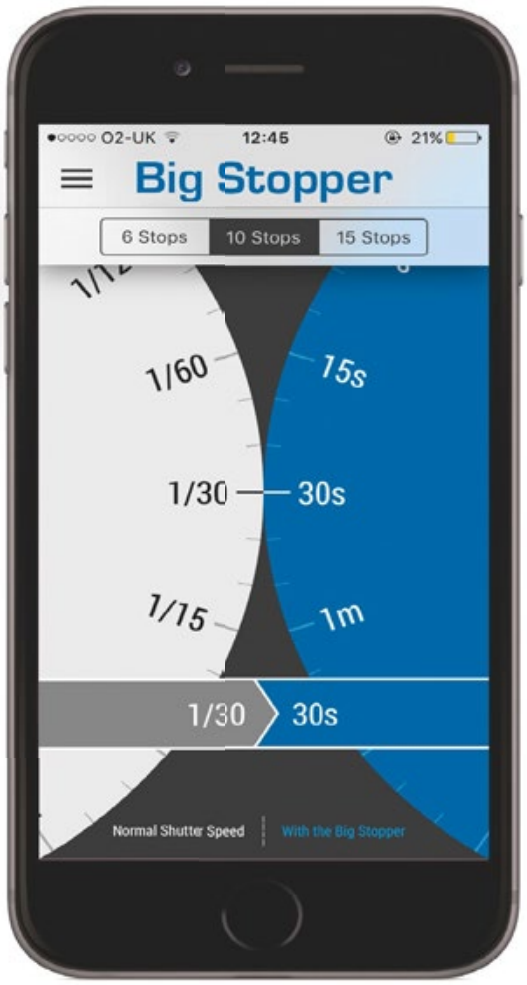
Amateur Photographer Testbench GOLD ★★★★★

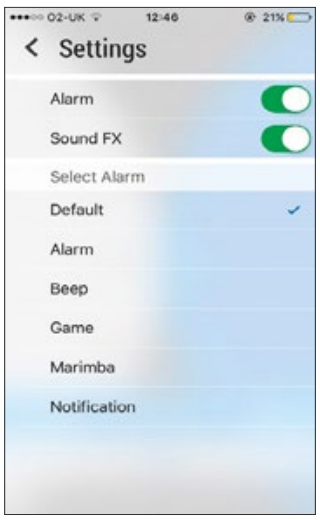
IF YOU own a Lee Filters Little Stopper, Big Stopper or Super Stopper ND filter, you would have been issued a small business-card-sized exposure card that you can refer to when calculating a new exposure with a filter attached. However, the firm has now gone a step up and designed an app that allows you to pick which of its ND filters you're using and accurately calculate the new exposure straight from your mobile device. Initially, the app was only available to download from the iTunes App Store for iOS users, but it's now available for Android users too through the Google Play Store.

When you open the app you're given the choice of selecting 6 stops (Little Stopper), 10 stops (Big Stopper) or 15 stops (Super Stopper) from the top. With the relevant filter selected, you scroll a wheel on the left to match your camera's metered shutter speed (range 30secs–1/8,000sec) without the filter. Simultaneously, a wheel on the right automatically spins to give you the correct exposure with the filter attached. If the new exposure with the ND filter attached exceeds 30secs, a small timer icon is displayed below. Give this a tap and you'll be taken to a countdown interface that provides an illustration of the time remaining during the long exposure. There's even an alarm that sounds at 0.0sec to tell you to stop the exposure.

As far as photography apps go, the Lee Filters Stopper Exposure Guide app is one of the most intuitive I've used and comes into its own when you're out in the field and want to calculate a long exposure very quickly. It's the modern-day replacement for the exposure cards of old, which were always susceptible to getting damaged or lost. If you use any of the Stopper ND filters in Lee Filter's range, this is an app you'll definitely want to download.

Michael Topham





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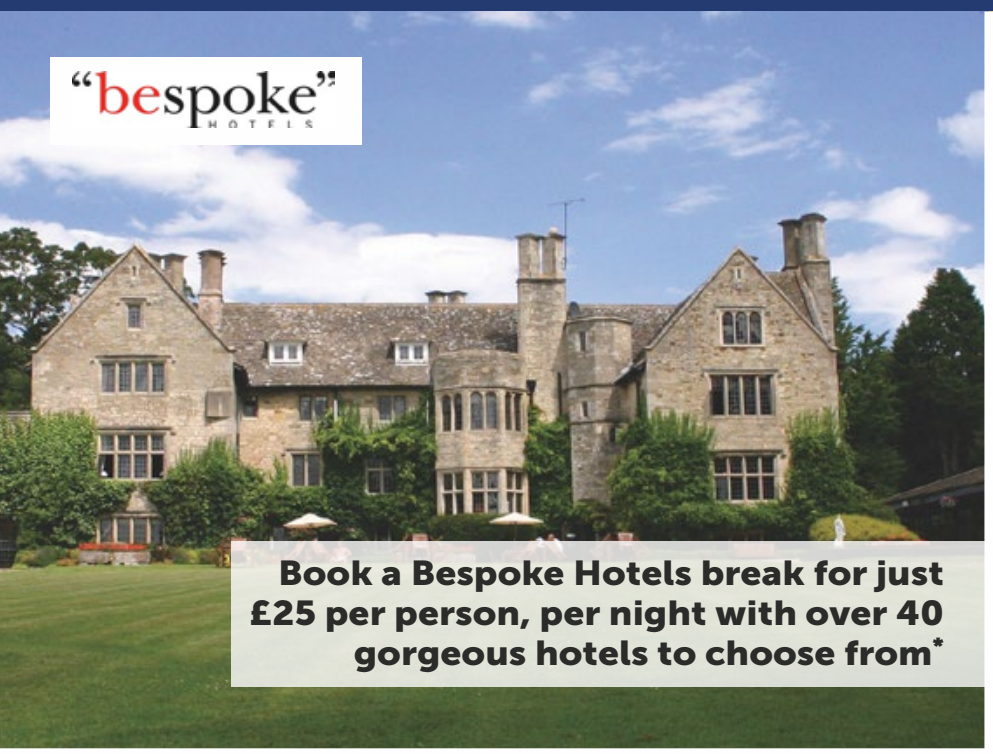

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With its f/1.4 aperture and 20cm minimum focus, the lens can give interesting close-ups

Panasonic Leica DG Summilux 12mm f/1.4 Asph

Andy Westlake gets his hands on a premium fast wideangle prime for Micro Four Thirds

Panasonic introduced its first Lumix G camera and lenses back in 2008, making Micro Four Thirds the longest running of the new breed of mirrorless digital camera systems. As a result, the firm has had plenty of time to build up a comprehensive set of lenses, and all the major bases are now covered by the system – even more so when Olympus's M.Zuiko Digital optics are taken into account. So, more recently, Panasonic has taken to fleshing out its lens line-up: last year we saw a welcome set of entry-level primes, and this year it's the turn of some more exotic options. The one we're looking at here is a high-end, Leica-branded wideangle prime: the Summilux 12mm f/1.4 Asph.

With an angle of view equivalent to a 24mm lens on full frame, the Summilux is one of just a few f/1.4 autofocus wideangles available for smaller sensors, alongside Fujifilm's XF 16mm f/1.4 R WR. Its fast maximum aperture means that it gathers fully twice as much light as its most obvious rivals, the Olympus M.Zuiko Digital ED 12mm f/2 and the manual-focus Samyang 12mm f/2 NCS CS. But despite this, it's not the fastest wideangle lens for Micro Four Thirds. That honour belongs to the Voigtländer Nokton 10.5mm f/0.95, which is a manual-focus optic that has at least half an eye on video shooting.

With a launch price of £1,199, the Summilux is not a purchase that will be made lightly, especially with the Olympus 12mm f/2 costing less than half that amount. So it will probably need to be optically spectacular to gain a significant following. With that in mind, let's see how it performs.

Flare is reasonably well controlled with the nine-bladed aperture creating 18-point star patterns around bright light sources

Features

With an optical formula comprising 15 elements in 12 groups, it's clear that Panasonic hasn't skimped on the lens's design. This is reinforced by the use of two aspherical elements, along with one extra-low dispersion (ED) glass and two ultra-extra-low dispersion (UED) glass elements to minimise chromatic aberration and peripheral aberrations. Indeed, Panasonic claims that coma, which distorts point light sources towards the edges of the frame at large apertures, is exceptionally low.

The diaphragm is formed of nine rounded blades, and intended to give attractive background blur at wider settings. It can be stopped down to f/16 in 1/3-stop steps, and when set to apertures of f/8 or smaller it creates attractive 18-point star patterns around point light sources.

For attaching filters, there's a 62mm thread, which doesn't rotate on focusing. Speaking of which, the minimum focus distance is just 0.2m, enabling interesting wideangle close-ups. One point worth noting is that the lens doesn't include optical image stabilisation.

Build and handling

For such a steep price, we'd expect a high level of build quality, and the 12mm doesn't disappoint. It uses a similar design template to Panasonic's highly regarded Leica DG Nocticron 42.5mm f/1.2 Asph OIS, with a beautifully finished metal barrel that incorporates a broad, finely ridged manual-focus ring and a physical aperture ring up front. However, as befits a wideangle lens that's likely to get a lot of outdoor use, the Summilux is dust and splash resistant for use with similarly sealed camera bodies, including a rubber seal around the lens mount.

While the lens is certainly beautifully built, it's not beyond reproach. As usual for Panasonic, the manual-focus ring has no end-stops, and continues to rotate with no change in feel even when the focus group has reached the end of its travel. This makes it less intuitive to use than the dual-mode focus rings seen on similar Olympus and Fujifilm offerings, which pull back towards the camera to reveal engraved focus distance scales and do an excellent job of imitating old manual-focus lenses.

On a more positive note, the aperture ring is a very welcome addition, with click stops at 1/3-step intervals, alongside an 'A' position that hands control back to the camera body, if you prefer to work that way. Olympus users might, however, be dismayed to find that their cameras ignore the aperture ring entirely, in effect treating it as if it's stuck at the A setting. It's a shame the two companies don't cooperate more closely on this aspect of the lens's operation.

A metal bayonet-fit lens hood is supplied in the box, but its slim cylindrical form comes as a surprise given that petal-type designs are usually more effective with wideangle lenses. It can be reversed to save space when it's not in use, although in this position it blocks operation of the aperture ring entirely.

At 70mm in both diameter and length, and 335g in weight, the Summilux is relatively bulky as Micro Four Thirds lenses go. Indeed, it's not dissimilar in size to Panasonic's Premium 12-35mm f/2.8 zoom, and only fractionally smaller than the Fujifilm 16mm

Shallow depth of field can be obtained at close focus distances

f/1.4 that covers the larger APS-C sensor. Of course, it's considerably more petite than Canon and Nikon's full-frame 24mm f/1.4 optics, but on the other hand it's rather larger than Canon's EF 24mm f/2.8 IS USM, which should give similar pictorial effects in terms of depth of field control and background blur.

Focusing

Autofocus uses an internal focus system driven by a stepper motor, and as a result it's very fast, essentially silent, and as consistently accurate as we've come to expect from Micro Four Thirds. With this kind of fast wideangle prime, however, the camera can be relatively easily fooled by images that contain both depth and lots of fine detail. In this case it's easy to switch to manual focus with a flick of the AF/MF switch on the side of the barrel, and while accurate manual focus is perfectly straightforward, as mentioned above it's not the most tactile experience.

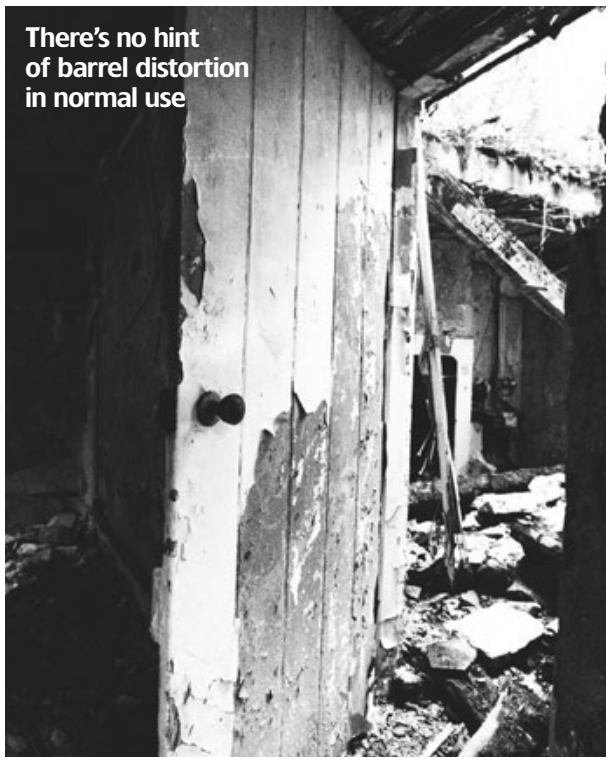
Image quality

Of course, when you're paying top dollar for a lens, you want it to give sharp, high-quality images. Well, have no fear, because the Summilux 12mm f/1.4 does just that. Wide open, it captures plenty of fine detail, especially in the middle of the frame. Indeed, viewing images close-up on-screen reveals that images shot at f/1.4 are barely distinguishable from those taken at f/2.8 or f/5.6 in respect of central sharpness. Stopping down further brings visible diffraction softening, and personally I'd avoid venturing beyond f/8 – but that's absolutely normal for the Four Thirds sensor format.

In normal use, distortion is invisible owing to Panasonic's adoption of modern lens design principles that integrate software corrections into the imaging chain. Likewise, lateral chromatic aberrations are effectively suppressed when the lens is used on Panasonic cameras or newer Olympus bodies. However, a little green and magenta colour fringing can be seen towards the corners of the frame with older Olympus models, including the original OM-D E-M5, but it's far from problematic. Longitudinal chromatic aberration can be more of a problem, with some green fringing visible in out-of-focus backgrounds and magenta fringing in foregrounds; this tends to be most obvious at close focus distances.

Flare is rarely a problem, with the lens handling bright light sources relatively elegantly. Even when the sun is placed directly within the frame, any loss of contrast is localised to the surrounding area. As usual, stopping down gives more defined, less diffuse flare patterns.

With its f/1.4 aperture, the Summilux can give some decently blurred backgrounds, although the subject will need to be very close to the camera for this to be really effective. Also, because it's a wideangle lens, a careful choice of camera angle will be necessary to avoid overly fussy, distracting backgrounds. However, the aesthetic quality of the blur it creates can actually be rather attractive. AP



There's no hint of barrel distortion in normal use

Our verdict

With its fine optics and robust metal construction, there's a lot to like about the Summilux 12mm f/1.4 Asph. Its fast maximum aperture should please Micro Four Thirds users who like to shoot in low light, while its robust dust and splash-proof construction will appeal to landscape photographers who need a lens that can perform outdoors in less than perfect weather conditions. Likewise, its fast and silent autofocus will be a benefit for wideangle documentary shooting.

There are a couple of small concerns, though. For example, the manual-focus ring isn't especially tactile, and while the aperture ring is really nice to have, it's disappointing that it still won't work on Olympus cameras. But the biggest stumbling block is the price – £1,199 feels like an awful lot to pay for this lens, especially when Fujifilm's similarly fine 16mm f/1.4 costs two-thirds of the price. However, Micro Four Thirds users willing to stump up the cash are unlikely to be disappointed by the lens's performance.

Data file

Price £1,199 (RRP)
Filter diameter 62mm
Lens elements 15
Groups 12
Diaphragm blades 9
Aperture f/1.4-16
Minimum focus 20cm
Length 70mm
Diameter 70mm
Weight 335g
Lens mount Micro Four Thirds

Amateur Photographer Testbench Recommended ★★★★½

Panasonic Leica DG Summilux 12mm f/1.4 Asph

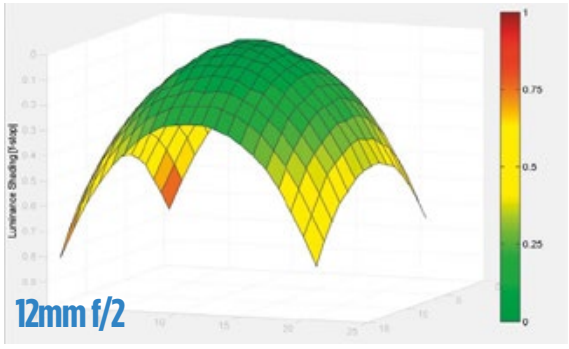
Resolution

Sharpness is very impressive indeed, particularly in the centre of the frame. The very best results are obtained at f/2.8, with diffraction visibly softening fine detail at smaller apertures. The extreme corners aren't quite so sharp, although in part this likely reflects the effects of curvature of field in our flat-field chart testing. The sharpest results overall are obtained at about f/2.8-f/4, while f/11 and f/16 should generally be avoided.

12mm centre — 12mm corner

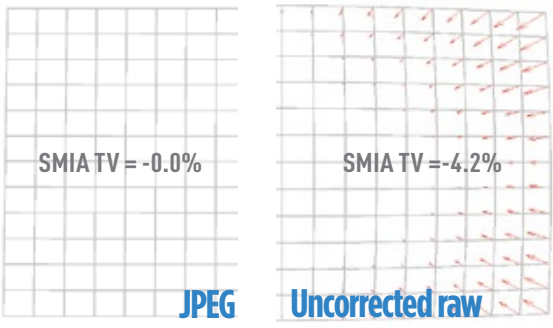
Shading

Some vignetting is visible wide open, but at less than a stop it's not especially strong. The broad fall-off profile also means that it's by no means visually objectionable. Stopping down to just f/2 sees vignetting drop to negligible levels.



Curvilinear distortion

Users will see no trace of curvilinear distortion in normal operation. However, as usual for Micro Four Thirds, Panasonic employs software correction to correct distortion, with the relevant parameters embedded in the raw file and honoured by most mainstream raw converters. Uncorrected raw conversions reveal obvious barrel distortion.



The BenQ SW2700PT produces excellent colours straight from the box

BenQ SW2700PT 27in LCD monitor

Vincent Oliver tries out a large-size LCD screen for accurate colour rendition

Data file

Price	£549
Website	www.benq.co.uk
LCD size	27in
Aspect ratio	16:9
Resolution (max)	2,560x1,440
Viewing angle	178° (vertical + horizontal)
Swivel (left/right)	35°/35°
Tilt (down/up)	-3.5°~20°
Height adjustment	130mm
Colour gamut	Adobe RGB 99%
Dimensions (HxWxD)	445x653x323mm (Max height 567mm)
Net weight	8.3kg (without hood); 9.17kg (with shading hood)
Colour temperature	6,500K, 5,000K, 9,300K and User Mode
Power consumption (On mode)	65W

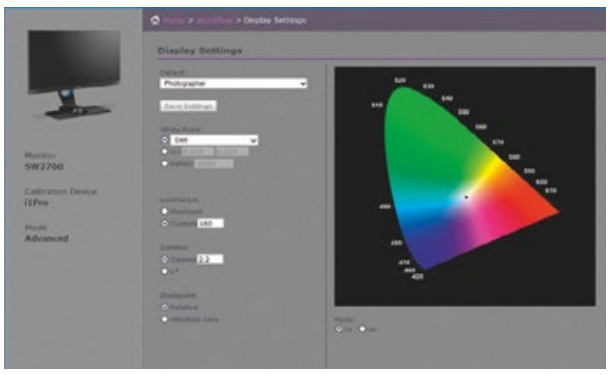
Achieving technically correct images is easier than ever, now that we can review them instantly on the rear LCD screen, and make adjustments as required. Of course, the creative process doesn't end there, as you'll no doubt want to edit and manipulate the pictures afterwards. To do full justice to them, however, you will need a high-quality calibrated monitor – one that can accurately display colours and tones. In this review, we take a look at the BenQ SW2700PT 27in LCD monitor.

Setting up

The SW2700PT monitor is supplied as a flat pack that has to be assembled and fitted to the base and vertical arm. Attach the vertical arm to the base unit and tighten the lock key, then attach the screen to the vertical support. This clicks into place in the monitor's rear mount plate. Next comes the five-section monitor hood, which is slightly awkward to assemble. Rather like a lens hood for a screen, it is designed to prevent stray light from affecting the quality of screen colours. The vertical arm offers a generous amount of movement up, down and sideways, so you should be able to find your ideal viewing angle quickly. The vertical support has markings, so you can return to your preferred settings should someone else use the screen and adjust it.

The power and other connection ports are located at the rear under a ledge, which makes them quite awkward to access. Fortunately, the monitor can be turned 90° to an upright position, which makes the ports easier to access. These ports include AC power input, On-Screen-Display (OSD) controller socket, 3.5mm headphone jack, DVI-D socket, HDMI socket, DisplayPort socket and USB 3.0 port (for upstream connection from a PC). Two downstream USB ports are located to the left side of the monitor, and these transform the monitor into a USB hub. The side USB ports are most useful for connecting a profiling device (spectrophotometer) or other temporary devices. There is also an SD memory card slot for downloading digital files directly to a computer, but not for displaying images directly onto the screen. Connect the Power, DVI-DL cable, USB and the OSD controller and you're ready to start.

On first power-up, you can't fail to be impressed by the quality of the 27in display (2,560x1,440 pixels). The aspect ratio is 16:9



BenQ's Palette Master Element profiling software

with a contrast range of 1000:1, and it displays 1.07 billion colours . Even without calibration, digital images and videos look impressive, but to get the very best results from this (or any) monitor, you must calibrate and profile it first.

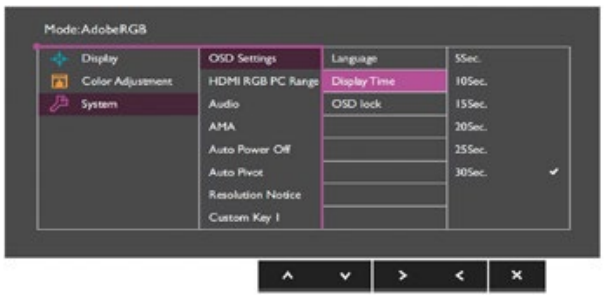
The monitor links in with profiling software called Palette Master Element. This software supports the X-Rite i1Pro, i1Pro2, i1Display Pro, i1Display 2 and Datacolor Spyder4 and Spyder5. The Color Munki is not supported at the time of writing. The Palette Master Element application is not included on the installation CD, but has to be downloaded from the BenQ website. The software looks for a supported device and also confirms that a BenQ monitor is connected (it doesn't work with other monitors – I did try it). Connect your supported profiling device and launch the software, select the correct calibration device from the drop-down list and place the device on the display panel. A hatch on the top surface of the hood allows you to feed the calibrator cable through.

The display panel displays a sequence of 76 colour patches, which are each measured in turn. Each measured value is compared to the stored data in the Palette Master software. Once completed, a profile is created and saved as your operating system's new default colour profile. The profiling software worked well, although I didn't notice a marked difference in the final display, which only confirms that the monitor was well adjusted to start with. Of course, you can use the software that came with your unlisted profiling device instead of Palette Master, and the results will be similar.

The monitor has a number of display-menu control keys on the front underside, which give the option to change display, colour adjustments and system. Navigation is simple – use the five buttons to go left, right, up and down to access the various options or cancel. The OSD device sits under the monitor and provides quick hot-key access to the various menu options such as Adobe RGB, sRGB, black & white or any of your own customised settings. It is a useful device, but not a must-have feature, and I found it just as easy to use the monitor's front control menu keys. However, the OSD custom keys could be set up for quickly accessing the various viewing options such as image editing, video editing or for watching DVDs. For the latter two activities, I would have liked a front headphone socket rather than this one, which is tucked away at the rear.

As mentioned earlier, the screen can be rotated by 90° to the upright position. For

The OSD device gives quick access to three user-selectable settings



Menu options are displayed logically and clearly

photo editing this is perhaps not a useful feature unless you shoot a lot of portrait-orientated pictures, or like to shoot mobile phone videos in upright mode.

With the large 27in screen you can split the viewing area into two areas and run two applications side by side, although this will reduce the screen width for each application to 13.5in. For video and photo editing it is generally better to work with two monitors, one displaying the video/photo and the other displaying the application interface.

About Adobe RGB and sRGB

Adobe RGB has the wider colour space, so it will generate more colours. However, most devices such as home printers, iPads, mobile phones, the internet, TV screens and many commercial print houses work in the sRGB colour space. Photographers may shoot raw files in the Adobe RGB colour space, but when these are converted to 8-bit JPEGs the colours are clipped, thereby producing dull colours. In short, there is little real advantage to working with the Adobe colour space, unless of course you have the expertise and equipment that can display and print using the full colour gamut of Adobe RGB. The SW2700PT can also display images in b&w, but while this may be useful for a quick preview, the actual file will still be in full colour when you send it to a printer.

Our verdict

The BenQ SW2700PT 27in LCD monitor is an impressive piece of technology. There is no question that a large screen provides easier viewing for both image and video editing. The colours are displayed accurately and image sharpness is excellent. The only real fault I could find with this monitor was the awkward access to the rear ports and a poorly located headphone port.

Amateur Photographer Testbench GOLD ★★★★★

For and against

- ✚ Large 27in display (2,560x1,440 pixels)
- ✚ 99% Adobe RGB and sRGB display
- ✚ 14-bit colour accuracy
- ✚ Build quality
- ✚ DVI-DL, HDMI, USB 3.0 & SD card reader ports
- ➖ Ports and headphone socket awkwardly located at the rear
- ➖ Black & white viewing mode only for previewing

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Portable SSDs

Backing up your images on the go is just as important as backing them up at home. James Abbott compares four portable solid state drives (SSDs) for reliable back-ups on the move

Form factor
Unlike conventional magnetic hard discs, SSDs can be made in almost any size or shape. Some will even slip into a small pocket.

Connector ports
Check that the drive will match your system; most SSDs include SuperSpeed USB 3.0.

Integrated cables
Some drives have cables built into the casing, like the Thunderbolt connector on this LaCie model.

Data File

	Capacities	Interface	Read speed	Write speed	Dimensions (WxHxD)	Weight	System requirements
Integral USB 3.0 Portable SSD External	128GB, 256GB, 512GB, 1TB	USB 3.0 (USB 2.0 compatible)	Up to 220 MB/sec	Up to 200 MB/sec	93x8x53mm	41g	Windows XP and above/ Mac OS X 10.2.8 and above
LaCie Rugged Thunderbolt (SSD)	250GB, 500GB, 1TB	Thunderbolt, USB 3.0 (USB 2.0 compatible)	Up to 387 MB/sec	Up to 387 MB/sec	89x24x140mm	280g	Windows 7 or later/ Mac OS X 10.6.8 or later
Lexar Portable SSD	256GB, 512GB	USB 3.0 (USB 2.0 compatible)	Up to 450 MB/sec	Up to 245 MB/sec	60x23x74mm	241g	Windows 7 and above/ Mac OS X 10.6 and above
Samsung Portable SSD T1	250GB, 500GB, 1TB	USB 3.0 (USB 2.0 compatible)	Up to 450 MB/sec	Up to 450 MB/sec	53.2x9.2x71mm	26g	Windows 7 and above/ Mac OS 10.7 and above

Integral USB 3.0 Portable SSD External

● integralmemory.com ● £170 (512GB)

AT ROUGHLY the size of a credit card, albeit thicker at 8mm, the Integral USB 3.0 Portable SSD External hard drive is a highly portable option that would comfortably slip into a pocket for transportation. It's certainly not the best-looking drive in this test, and build quality doesn't seem quite as good as some of the other drives, but whether or not you're looking for a design icon in a portable hard drive is going to be a matter of personal taste.

The true test of a portable SSD is the transfer speed, and the Integral is advertised as offering read/write speeds of up to 220 MB/sec and 200 MB/sec respectively. This is the lowest manufacturer-rated speed in the group, but the true test comes from a real-life data transfer. To test the transfer speed we copied 7.9GB to and from the drive using a PC equipped with USB 3.0 and an internal SSD. Read time was 40secs, while write time was 65secs. This is a respectable transfer speed, but was the slowest in the group.

Viewed in isolation, the Integral USB 3.0 Portable SSD External is a perfectly good portable solid state hard drive, but offers the slowest transfer speeds and is also the second most expensive of the group. It's safe to say you can get more for your money with one of the other options.

The Integral is good but not outstanding

Amateur Photographer Testbench ★★★

LaCie Rugged Thunderbolt (SSD)

● Lacie.com/gb/en ● £312 (500GB)

THE LACIE Rugged Thunderbolt (SSD) is something special in terms of the tough features on offer, with a 2m drop resistance and IP 54-level protection against dust and water. LaCie even claims it can withstand being run over by a 1,000kg car.

The metal case is protected by a rubber edge, but this superior build makes the overall weight a whopping 280g. As well as offering USB 3.0, there is also a built-in Thunderbolt cable for super-fast transfers. It also comes pre-loaded with software for security, back up and formatting the drive.

To test the transfer speed, we copied 7.9GB to and from the drive using a PC equipped with USB 3.0 and an internal SSD. USB 3.0 was used instead of Thunderbolt to maintain a level playing field across all data transfer tests. The USB 3.0 read time was 41secs while write time was 52secs. This was the second fastest write time in the test, and the third fastest read time. LaCie claims transfer speeds of up to 387 MB/sec are possible with Thunderbolt.

The Lacie Rugged is a premium product with a price to match. It's the most expensive in the test by some margin, so only really worth considering for its ruggedness.

However if you're looking for the most robust option available with dual connections, then look no further than the LaCie Rugged Thunderbolt (SSD).

Amateur Photographer Testbench Recommended ★★★★

The Rugged Thunderbolt is a tough option

Lexar Portable SSD

● Lexar.com ● £130 (512GB)

IF YOU need a portable SSD that's part of a workflow solution, the Lexar Portable SSD 512GB is definitely worth a look. It's not the smallest drive when compared to the Integral or Samsung options, and not the lightest, either, at 241g. It features a solid plastic build that feels tougher than the Integral and Samsung.

What makes this drive stand out from the competition is that it can be used as part of the Lexar Professional Workflow system. This is a hub with four slots for these portable drives, special card readers and USB 3.0 hubs. The workflow system is available in Thunderbolt and USB 3.0 options to connect to your computer.

To test the transfer speed, we copied 7.9GB to and from the drive using a PC equipped with USB 3.0 and an internal SSD. Read time was 36secs while write time was 55secs. This is the second fastest read time, and third fastest write time of the drives in the test.

As a standalone portable drive, the Lexar is a solid performer, and the ability to use it as part of the Lexar Professional Workflow will be an added bonus to some photographers. As the least expensive drive in the test, it represents great value for money, and while it's not the fastest when it comes to transfer speeds, it's certainly not the slowest.

Amateur Photographer Testbench Recommended ★★★★

The Lexar has the second fastest read time in this test

Samsung Portable SSD T1

● samsung.com ● £140 (500GB)

IF GOOD things come in small packages, then the Samsung Portable SSD T1 500GB at just 26g and smaller than a credit card, is the most portable option here. This makes it perfect for slipping into a pocket or one of the internal sleeves inside your camera bag. The build is plastic, but the overall design oozes style.

Advertised transfer speeds are up to 450 MB/sec, which is the boldest claim here. To test the transfer speed, we copied 7.9GB to and from the drive using a PC equipped with USB 3.0 and an internal SSD. Read time was 35secs while write time was 50secs. These were the fastest transfer speeds of the four drives in the test, but not as fast as claimed – although none of the drives was.

The Samsung Portable SSD T1 500GB offers the smallest and lightest option in the group. With a stylish design and fast transfer speeds, it represents excellent value for money. The only downside to the drive is the short USB 3.0 cable that's included if you use a desktop computer, but it's certainly not a deal breaker. While it's not as tough as the LaCie, it is the most portable option of the four and is highly recommended – impressive for the second least expensive drive in the test.

Amateur Photographer Testbench GOLD ★★★★★

Smaller than a credit card, this is a portable option

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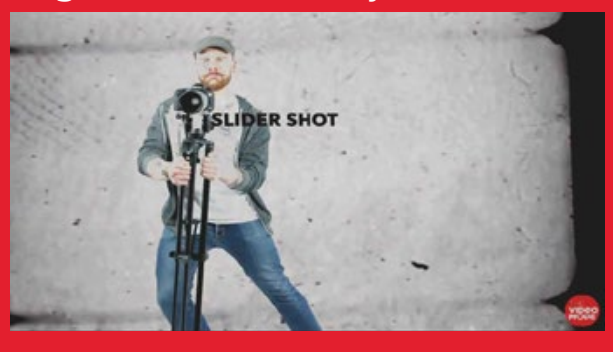

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• EXPERT ADVICE • TIPS • TRICKS • HACKS • KNOW-HOW

PhotoDirector fix

Q I have been a long-time Photoshop Elements user and recently decided I needed a more comprehensive solution. I have been trying trial downloads of Corel AfterShot Pro and Adobe Photoshop, as well as CyberLink PhotoDirector 7. The problem with PhotoDirector is that all my images are showing up too dark on the screen when I edit them. I had no such problems with Elements, Lightroom or AfterShot. I don't think it's because of my colour management because I have the use of an X-Rite i1 Pro 2 calibrator, which I use regularly to keep the screen true. I quite like the look of PhotoDirector 7, but it's unusable like this. Can you help?
Nick Kerry

A This is a very strange question, but it points to there being an issue with either PhotoDirector 7 or X-Rite's i1Profiler software. Seeing as the problem only exhibits itself with PhotoDirector, it's logical to assume that the problem lies there. I use a set-up calibrated in the same way, so I downloaded PhotoDirector 7 and experienced the same problem. Images I knew to be correctly exposed were imported and instantly looked dark with weird contrast in PhotoDirector. This was regardless of whether they were raw or JPEG files. Thankfully, after a very helpful conversation with CyberLink, involving me sending them a copy of my monitor profile, at the time of writing they have informed me that the problem has been identified and a fix is in the pipeline. My advice is to be patient and wait for an update.
Ian Burley

Which ink?

Q I am looking for an A3 printer to produce prints for club competitions. One of the first hurdles is to decide what type of ink the printer should use. For example, the Canon PIXMA Pro 100S (£375) is an attractive-looking eight-ink printer using dyes. I have also been considering the Epson Stylus Photo R3000 (£570), which uses pigment inks. The Epson is fairly pricey compared to the Canon, but which would you recommend?
Helena Miers

A A good-quality dye-based inkjet printer designed for printing photos specifically will produce more vibrant colour results on glossy papers. If you want to print on traditional matte papers, pigment ink is the only option. Dye-based inks spread along the surface fibres of matte papers too easily, compromising definition and contrast, while the solid particles of colour in pigmented inks stay put once deposited on the paper, maintaining definition.

Pigmented inks are also more resistant to fading. Pigmented ink printers can also produce very good results on glossy paper, although the results tend to take the edge off the surface shine.

In general, exhibition prints are printed on matte papers in order to avoid reflections inherent with glossy papers, and if you want to sell your prints the longevity of pigmented inks is important.
Ian Burley

Epson's Stylus Photo R3000 uses pigment inks so you can use matte papers

The Sigma 24mm f/1.4 is ideal for dance-floor wedding pictures

© MICHAEL TOPHAM

The right kit for weddings

Q I would like to try my hand at wedding photography, but have been told that 24-70mm f/2.8 and 70-200mm f/2.8 lenses are the 'standard' equipment for this genre. As I have recently bought a Nikon D700 with 35mm and 85mm lenses, can I use this camera and lenses for wedding shots?
Christopher Bailey

A The 24-70mm f/2.8 and 70-200mm f/2.8 are popular lenses for wedding photography and are often used with a pair of camera bodies. Having the option to pull a standard zoom with a fast aperture from your hip and revert to a fast 70-200mm telephoto zoom hanging off your left shoulder allows you to shoot a multitude of different types of shots with maximum versatility. Your working method of photographing with prime lenses will force you to use your feet a lot more to find the perfect composition, but I've been there and the results of shooting with a faster aperture can be worth the effort. After a while you may find you're lacking in the 50mm department, with the 35mm being a fraction too wide and the 85mm being a touch too long.

If you feel inclined to add another prime to your arsenal, I'd highly recommend the Sigma 50mm f/1.4 DG HSM | A (£571) in Nikon fit. Likewise, if the 35mm isn't wide enough to capture those tight interior shots or any dance-floor antics, the Sigma 24mm f/1.4 DG HSM | A (£599) might be another prime lens worth adding to your wish list.
Michael Topham, deputy technical editor

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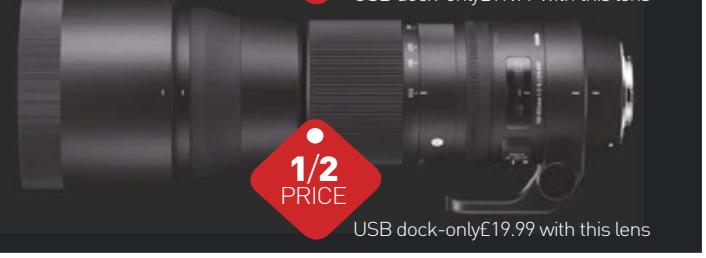

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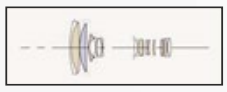

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F2.8 EX DG MACRO OS HSM

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CANON/NIKON FIT

£329.99

SIGMA **70-200MM**

F2.8 APO EX DG OS HSM

The OS function offers the use of shutter speeds approximately 4 stops slower than otherwise possible and allows for easy shooting for many types of photography. SRP £1539.99

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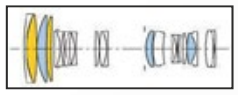

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My life in cameras

Landscape and wildlife photographer Guy Edwardes reveals the cameras that have helped him make his name

© GUY EDWARDES

Guy Edwardes

Guy has been a professional landscape, nature and travel photographer for 20 years. His images are marketed by several leading agencies, including Getty Images and NaturePL. His work appears in a wide range of photography magazines, and has been used by newspapers, *Reader's Digest,* and many card and calendar publishers worldwide. Guy runs around 35 photographic workshops each year, taking clients to some of Europe's most spectacular landscape and wildlife locations. Visit **www.guyedwardes.com**.

1992 Canon EOS 5

The Canon EOS 5 was my first proper SLR when I was studying photography at college. It had lots of professional features in a consumer body. I had two of these: one was set up for action and the other for landscapes. I had them for five years.

2002 Canon EOS-1Ds

I was an early convert to digital imaging and switched when this, the first full-frame Canon body, came out. I was the first professional landscape photographer in the UK to use an EOS-1Ds and I've never looked back. Canon full-frame DSLRs keep getting better and better. I found that a single EOS-1Ds body worked for both landscapes and wildlife.

2005 Canon EOS 5D

I bought the Canon EOS 5D soon after it was released – it was very good for landscape work. I have gone on to use the Canon EOS 5D Mark II and III. Although I mostly use the EOS 5DS R for landscape work, I will consider the Mark IV if Canon improves the dynamic range.

2012 Canon EOS-1D X

I've had the Canon EOS-1D X since it came out. I use it for my wildlife photography and am in no hurry to upgrade. It's got great AF and ISO performance, as I can push the ISO up to 12,800 and still get pictures good enough to use on a double-page spread. I plan to upgrade to the EOS-1D X Mark II in November, before leading a workshop in Costa Rica – there will be lots of low-light shooting in the rainforest, so the improved ISO performance will be useful.

2015 Canon EOS 5DS R

I have not been using the Canon EOS 5DS R for long, but it's my main camera for landscapes. I love the 50MP resolution, and the way you can recover shadow detail without generating lots of noise. I don't think I'd be able to go back to lower-resolution DSLRs for landscape work now.

1992 · 2002 · 2005 · 2012 · 2015

BLAST FROM THE PAST

Mamiyaflex C330

Ivor Matanle looks at a TLR from the 1970s

LAUNCHED 1969

PRICE £309.18 with 80mm f/2.8 lens (1979)

GUIDE PRICE TODAY £225 with 80mm f/2.8 (on eBay)

MOST people believe that the Mamiyaflex C system came of age in 1969/1970 when the Mamiyaflex C330 was introduced. This was not due to a massive advance in capability or function by the C330, although there were considerable improvements, but mainly because it looked right. The introduction of all-black lenses, without the bright-steel shutter bezels of Mamiyaflex lenses made until about 1968, and a stylish overall appearance, made the C330 an endearing camera.

The C330 offered the considerable benefits of interchangeable focusing screens, automatic parallax compensation with all focal lengths, and, for the first time, a frame counter that configured itself automatically for 120 or 220 film when the pressure plate was rotated to its 120 or 220 setting.

In 1972, a slightly upgraded version of the C330 appeared, with the model designation C330f, and the C330 and C330f were manufactured side by side until the original C330 was discontinued in 1974. The C330f continued until 1982.

What's good Large range of excellent-quality lenses and accessories. Easy to set up and use.

What's bad Changing lenses in a hurry can be tricky.

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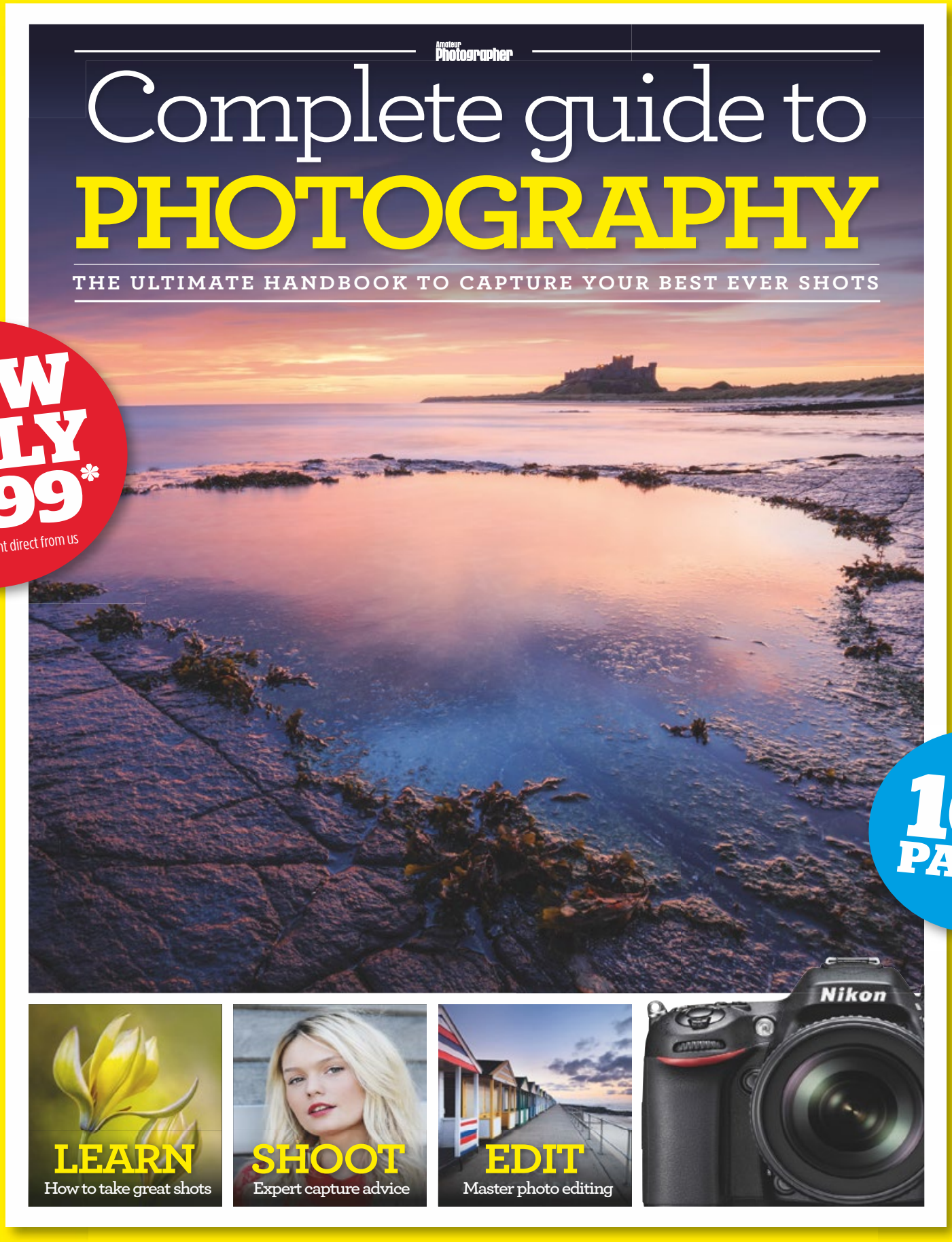

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Professor Newman on...

The art of focus pulling

With stills cameras now the norm for filmmaking, why haven't cine lenses changed accordingly?

One of today's premium products is the cinematographic lens. It attaches to a digital still camera that's being used in video mode, turning it into a cut-price cinema camera. These lenses have three attributes that distinguish them from run-of-the-mill lenses: a 'clickless' aperture control; calibration of that control in 't-stops' as opposed to f-stops; and manual focus with a large rotation, often as much as 270°. Usually, the focus and aperture controls are fitted with gears, which can interface with a suitable 'follow-focus' unit.

Follow focus is something of a misnomer, as the gear does not 'follow the focus' – it simply allows a second person (other than the main photographer) to control the focus of the lens, for this is how cinematography typically happens. The camera operator is responsible for pointing the camera in the right direction and the 'focus puller' is responsible for making sure that the parts of the shot that should be in focus are in focus.

'Follow focus is something of a misnomer, as the gear does not follow the focus'

This is somewhat involved, since the focus puller has no view of the image being shot, nor even a viewfinder. In fact, focus pulling is done by measurement. Before the shot is taken, the distance from the camera to subject is measured, and the focus set by scale to that distance. This is the reason for the long focus scale, so that this operation can be carried out with sufficient precision.

If it is required to move the focus during a shot, then considerable skill is needed. The two positions – the start and end of the focus pull – will be marked on the focus control, and at precisely the right time in the shoot, usually synchronised with the camera operator panning the shot, the focus control must be moved smoothly and precisely from one point to the other.

Cine lenses used to be extremely expensive – which was mainly due to very low production volumes. The legendary British optical manufacturer Cooke (inventor of the Cooke triplet) still manufactures such lenses (visit www.cookeoptics.co.uk). Cooke is not vulgar enough to advertise its prices, but I found one of its dealers selling its 18mm T2.8 super 35mm lens (roughly APS-C coverage, equivalent to a 27mm lens on a full-frame still camera). It was priced at £5,650 – and this is from Cooke's economy range. The Korean manufacturer Samyang's 16mm T2.2 lens (roughly comparable with Cooke's) costs just £330.

Doubtless, these lenses are very popular with filmmakers working on a budget, but this is a strange state of affairs. Given that purpose-made cinema cameras have been abandoned for still cameras, it seems odd that the traditional production practices of cinematography are maintained.

It's a given that a serious filmmaker would eschew autofocus, since the visual effects of these systems catching and locking focus are not aesthetically the best, and attempts to follow focus (while effective) can be worse. However, a modern autofocus system does have the functionality needed to allow the focus puller to do his job, or even for the camera operator to do it himself.

The focus system measures the set focus distance, so it is entirely feasible to instruct it to set the lens focus to match a measured distance (although if focus is not to move during the shot, it would appear to be easier just to autofocus to the subject before the shot starts). Even the smooth focus pull can be achieved, not with any manufacturer's native firmware, but using the Magic Lantern 'hack'.

Cooke's 18mm T2.8 cine lens will set you back a cool £5,650

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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Nikon Manual Focus

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Olympus Manual

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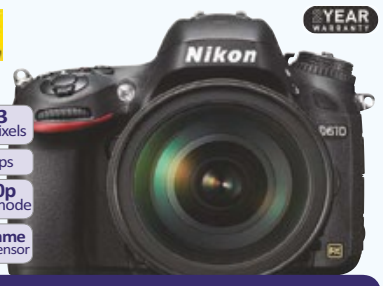

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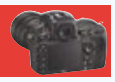

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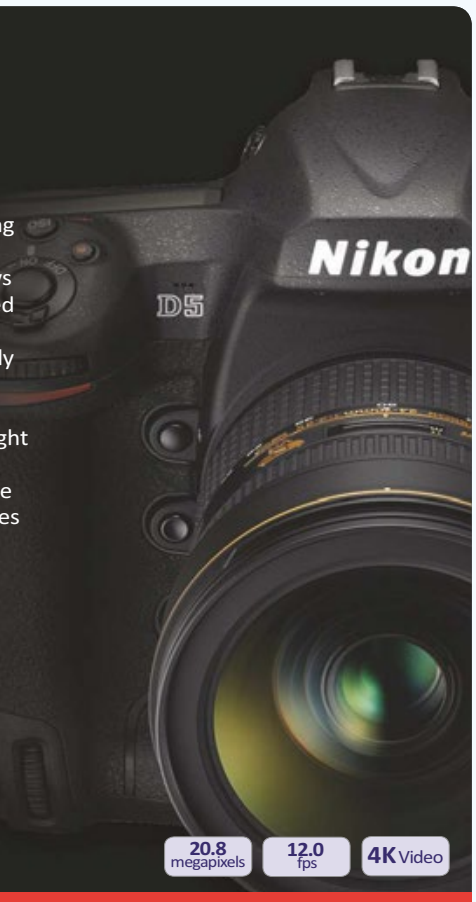

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New

20.3 megapixels | 10.0 fps | 1080p movie mode

New PEN-F From **£999**

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E-M10 II *Black or Silver*

16.3 megapixels | 8.5 fps

E-M10 II From **£449**

OM-D E-M10 II Body	**£449**
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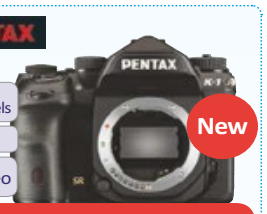
PENTAX

K-1



New

36 megapixels | 6.5 fps | 4K Video

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FUJIFILM

X-T2 *Black*

New

24.3 megapixels | 14.0 fps

X-T2 From **£1399**

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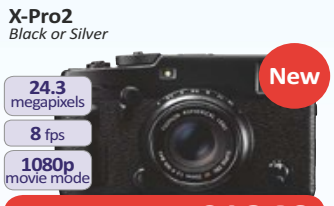
X-T1 Body	**£795**

X-Pro2 *Black or Silver*

New



24.3 megapixels | 8 fps | 1080p movie mode

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New 5DS Body **£2699** | **5DS R** Body **£2899**

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New

24.2 megapixels | 7.0 fps | 1080p movie mode

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CUSTOMER REVIEW: EOS 70D + 18-135mm IS STM
★★★★★ ‘An excellent step up’
Adam – Portsmouth

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6D Body £1299

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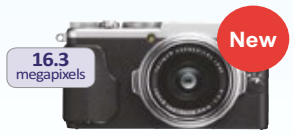
16.3 megapixels



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EOS 5 Body Only ..... E+ £59
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18-55mm F3.5-5.6 EFS III ..... E++ £49
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18-55mm F3.5-5.6 IS STM ..... E++ / Mint- £79 - £89
20mm F2.8 USM ..... E+ £179 - £199
20-35mm F3.5-4.5 USM ..... E++ £159
22mm F2 STM ..... Mint- £89
24mm F3.5 L TSE ..... E+ / Mint £699 - £749
24mm F3.5 L TSE MkII ..... E+ / Mint- £1,049 - £1,149
24-70mm F2.8 L USM ..... E+ / E++ £579 - £689
24-70mm F4 L IS USM ..... Mint- £489 - £579
24-105mm F4 L IS USM ..... Exc / E++ £349 - £429
28mm F1.8 USM ..... E++ £279
28mm F2.8 EF ..... E++ £99
35-350mm F3.5-5.6 L USM ..... Exc £499
45mm F2.8 TS-E ..... E++ £799
50mm F1.0 L USM ..... Mint- £2,750
50mm F1.2 L USM ..... E++ / Mint- £765 - £799
50mm F1.4 USM ..... E++ £169 - £189
50mm F1.8 EF Mk1 ..... E++ £99 - £115
60mm F2.8 EFS Macro ..... E++ / Mint- £239 - £249
70-200mm F2.8 L IS USM ..... E+ £749
70-200mm F2.8 L IS USM II ..... Mint- £1,189 - £1,239
70-200mm F2.8 L USM ..... E++ £549
70-200mm F4 L IS USM ..... E++ £629
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85mm F1.2 L USM MkII ..... E++ / Mint £949 - £1,149
85mm F1.8 USM ..... E+ / Mint- £179 - £199
100mm F2.8 L Macro IS USM ..... E++ / Mint- £489 - £499
100mm F2.8 USM Macro ..... E+ / E++ £239 - £289
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300mm F2.8 L IS USM ..... Exc / Mint- £1,789 - £2,499
300mm F4 L IS USM ..... E+ £529 - £589
300mm F4 L USM ..... Exc £389
400mm F2.8 L IS USM ..... E+ / Mint- £3,799 - £3,989
400mm f4 DO IS USM ..... E++ £2,899
400mm f5.6 L USM ..... E+ / Mint- £679 - £729
600mm F4 L USM ..... Exc / E+ £2,485 - £2,889
Contax 35-70mm F3.4 MM ..... E++ £279
Contax 35-135mm F3.3-4.5 MM ..... E++ £429
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Sigma 14mm F2.8 EX HSM ..... Exc £199
Sigma 15-30mm F3.5-4.5 EX DG ..... E+ £179
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Sigma 50mm F1.4 EX DG HSM ..... E++ £219
Sigma 50mm F2.8 EX DG Macro ..... E++ £149
Sigma 50-500mm F4-6.3 Apo DG HSM ..... E++ £399 - £499
Sigma 70mm F2.8 EX DG Macro ..... E++ £179
Sigma 70-200mm F2.8 EX APO HSM ..... E+ £219
Sigma 70-210mm F2.8 Apo ..... E+ £99
Sigma 150mm F2.8 EX DG Macro HSM ..... E++ £299 - £319
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Sigma 170-500mm F5-6.3 Apo ..... E+ £149
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300mm F4 AE ..... E+ £249
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TLA20 Flash ..... E+ / E++ £15 - £39
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250mm F5.6 CF Super Achromat ..... E+ £1,799
350mm F5.6 C Black ..... E+ £349
500mm F8 C Black ..... E+ £499
1.4x E Converter ..... E++ £399
1.4x PC Mutar shift Converter ..... E++ £379
2xE Converter ..... E++ £239 - £249
A12 Chrome Mag ..... E+ £129
A16 Chrome Mag ..... E++ £79
A24 Chrome Mag ..... As Seen / E++ £39 - £125
A24 TCC Black Mag ..... E+ £139
E24 Black Mag ..... E+ / Mint- £169 - £199
CW Winder + Remote ..... E+ / Mint- £199
D Flash 40 ..... E++ £149
Extension Tube 21 ..... E+ £29 - £30
Extension Tube 32 ..... E++ £35
Extension Tube 32E ..... E++ £79
Extension Tube 55 ..... E+ / E++ £25 - £35
Extension Tube 56E ..... E++ £75
Proflash 4504 ..... E+ £159

Leica M Series

M + 35mm F1.4 Asph 60th Edition Set ..... Mint £8,499
M Monochrom Body Only (Typ 246) ..... Mint- £4,799
M Monochrom Black Body Only ..... E++ / Mint £3,289 - £3,549
M-P Black Body Only ..... Mint- £3,869
M-P Chrome Body Only ..... Mint £3,989
M (240) Black Body Only ..... E+ / E++ £2,949 - £3,399
M (240) Chrome Body Only ..... E+ / E++ £3,289 - £3,349
M-E Anthracite Body Only ..... E++ / Mint £2,399 - £2,649
M9P Black Body Only ..... E++ £2,499
M9 Black Body Only ..... E+ £2,099 - £2,199
M9 Steel Grey Body Only ..... E+ £2,099
M8 Chrome Body Only ..... E+ £699
M6 Platinum + 50mm F1.4 ..... Mint £6,389
M6 Titanium + 35mm F1.4 ..... E+ £3,389
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M4P Anniversary Chrome + 50mm F2 ..... E++ £1,789
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CL + 40mm F2 ..... E+ £549
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Konica Hexar RF Limited Edition ..... Mint £2,449
Konica Hexar RF + 50mm F2 + Flash ..... E+ / E++ £749 - £799
Konica Hexar RF Body Only ..... E++ £389
16/18/21mm F4 Tri Elmar + Finder ..... Mint- £2,949
21mm F2.8 Asph M Black ..... E++ / Mint- £1,199 - £1,349
21mm F2.8 Asph M Black 6bit ..... E++ £1,299 - £1,499
21mm F2.8 M Black ..... Exc / E++ £789 - £1,089
21mm F2.8 M Black + Finder ..... E+ £999
21mm F3.4 Black ..... E+ £599
21mm F3.4 Super Elmar ..... Mint- £1,699
21mm F4 Chrome + Finder ..... E+ £1,099
24mm F2.8 Asph M Black ..... Exc / Mint- £949 - £1,295
24mm F2.8 Asph M Black 6bit ..... E++ £1,199
24mm F3.8 Asph M Black ..... E+ / Mint- £1,089 - £1,199
28/35/50 F4 Tri Elmar ..... E++ £2,399
28mm F2 Asph M Black ..... E+ £1,399
28mm F2 Asph M Black 6bit ..... E+ / E++ £1,439 - £1,449
28mm F2.8 Asph M Black 6bit ..... Mint- £1,099 - £1,149
28mm F2.8 M Black ..... E+ £689
35mm F1.4 Asph M Black ..... E+ £1,689
35mm F1.4 Asph M Black 6bit ..... E++ / Mint- £2,349 - £2,499
35mm F2 Asph M Chrome ..... E+ £1,289
35mm F2 Black ..... E+ £799
35mm F2.4 Asph M Black 6bit ..... Mint- £1,149
35mm F2.5 M Black 6bit ..... Mint- £719
50mm F0.95 Asph M - Black ..... Mint- £6,399
50mm F0.95 Asph M 6bit - Black ..... E+ £5,989
50mm F1.4 Asph M Black 6bit ..... E+ / Mint- £1,599 - £1,899
50mm F1.4 Black ..... E+ £1,299
50mm F1.4 Chrome ..... E+ £689
50mm F2 Collapsible ..... As Seen £289
50mm F2 M Anniversary Chrome ..... Mint £1,899
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50mm F2 M Black 6bit ..... E+ / Mint- £999 - £1,099
50mm F2.4 M Black 6bit ..... Mint- £999
50mm F2.5 M Black 6bit ..... Mint- £749
50mm F2.8 Elmar ..... E+ £279
50mm F2.8 M Black ..... Mint- £599
50mm F2.8 M Chrome ..... E++ £499 - £549
65mm F3.5 Elmar ..... E+ / E++ £219 - £299
65mm F3.5 Elmar + 16464k Tube ..... E+ £349
75mm F2 Apo M Black 6bit ..... E++ £1,699
75mm F2.5 M Black 6bit ..... E++ £719
75mm F2.5 M Black 6bit + Hood ..... E++ £749
90mm F2 Apo M Black ..... E++ £1,699
90mm F2 Apo M Black 6bit ..... E++ £1,749 - £1,879
90mm F2 Black ..... E++ £639
90mm F2 M Black ..... E++ £799 - £999
90mm F2.4 M Black 6bit + Hood ..... Mint- £949
90mm F2.5 Black 6 BIT + Hood ..... E++ / Mint- £769 - £799
90mm F2.5 M Black 6bit ..... E++ £729
90mm F2.8 Black ..... As Seen £199
90mm F2.8 Chrome ..... As Seen / E+ £179 - £299
90mm F2.8 M Black ..... Exc / E++ £299 - £799
90mm F4 C Elmar ..... E++ £199 - £249
90mm F4 Collapisible ..... As Seen £159
90mm F4 Collapsible ..... E+ / E++ £249 - £299
90mm F4 Elmar ..... Exc / E+ £149 - £199
90mm F4 Elmar E39 ..... E+ £199
Minolta 90mm f4 M Rokkor ..... E++ £249
90mm F4 Macro M Set 6bit ..... E++ / Mint- £1,799 - £1,949
135mm F2.8 Black ..... Exc / E+ £199 - £269
135mm F2.8 M Black ..... E++ £349
135mm F3.4 Apo M Black ..... E+ £1,489
135mm F4 Black ..... E+ £269 - £349
135mm F4 Chrome ..... E+ £249
135mm F4.5 Hektor ..... As Seen £45
135mm F4.5 Hektor + Tubes ..... As Seen £119
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250mm F4.5 C ..... As Seen £89
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100-200mm F5.2 W ..... E+ / E++ £219 - £399
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180mm F4.5 L SB ..... E++ £249
180mm F4.5 W ..... As Seen / E++ £89 - £129
180mm F4.5 WN ..... As Seen / E++ £99 - £189
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18-200mm F3.5-5.6 G AFS DX VR ..... E++ £179
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20-35mm F2.8 AFD ..... E+ £399 - £449
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24mm F2.8 AF ..... E++ £169
24-70mm F2.8 G AFS ED ..... E+ £749
24-70mm F3.5-5.6 IX ..... E+ £39
24-85mm F3.5-4.5 G ED VR ..... E++ £279
28mm F2.8 AF ..... E++ £139
28mm F2.8 AFD ..... E+ / E++ £159 - £169
35mm F2 AFD ..... E++ £149
35mm F2 AFN ..... E+ £139
35-70mm F2.8 AFD ..... E+ £159 - £249
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50mm F1.4 AFD ..... E++ / Mint- £179
50mm F1.4 G AFS ..... E++ £199
50mm f1.8 AFD ..... E+ / E++ £65 - £79
50mm F1.8 G AFS (Retro) ..... Mint- £159
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55-200mm F4-5.6 AFS VR DX G ..... E++ / Mint- £109 - £119
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60mm F2.8 AFD Micro ..... E+ / E++ £199 - £229
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70-210mm F4-5.6 AFN ..... E+ £79
70-300mm F4-5.6 AFG ..... E+ / E++ £59
70-300mm F4-5.6 ED AFD ..... As Seen / E++ £59 - £149
70-300mm F4-5.6 G AFS VR ..... E++ £299
75-240mm F4.5-5.6 AFD ..... E+ / E++ £59
80-200mm F2.8 ED AFD ..... E+ £449
80-200mm F2.8 ED AFS ..... As Seen / E+ £199 - £449
85mm F1.4 AFD ..... E+ / E++ £469 - £549
85mm F1.4 G AFS ..... E++ £979
85mm F1.8 AFD ..... E++ £229
85mm F2.8 D PC Micro ..... E++ £849
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105mm F2.8 AFD Micro ..... E++ £349 - £389
135mm F2 D AF DC ..... E++ / Mint- £689 - £799
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Zeiss 21mm F2.8 ZF.2 ..... E++ £899
Zeiss 25mm F2 ZF.2 ..... Mint- £899
Zeiss 25mm F2.8 ZF ..... E++ / Mint- £399 - £449
Zeiss 25mm F2.8 ZF.2 ..... E++ £499
Zeiss 28mm F2 ZF.2 ..... Mint- £699
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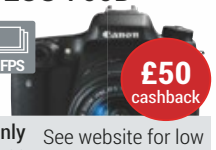

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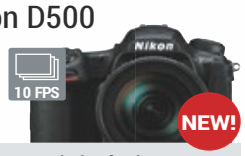

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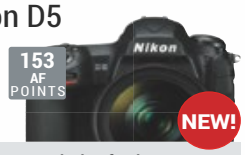

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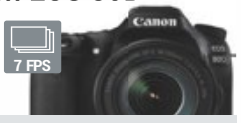

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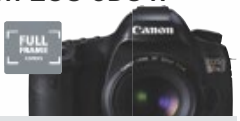

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85mm f/1.8 USM	£279.00	EF 11-24mm f/4L USM	£2,249.00*	100-400mm L IS USM II	£1,799.00
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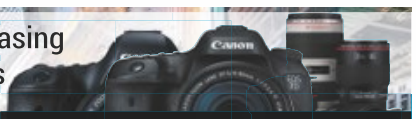
100mm f/2.8 USM Macro	£373.00	16-35mm f/2.8L II USM	£1,060.00	1.4x III Extender	£314.00
100mm f/2.8L Macro IS	£699.00	16-35mm f/4.0L IS USM	£799.00	2x III Extender	£339.00
135mm f/2.0L USM	£769.00	17-40mm f/4.0L USM	£549.00	EF 12II Extension Tube	£79.99
180mm f/3.5L USM	£1,049.00	EF-S 17-55mm f/2.8 IS USM	£599.00	EF 25II Extension Tube	£139.99

Up to £590 cashback available when purchasing selected lenses with selected Canon DSLRs



Terms and conditions apply. Products can be purchased separately at any time during promo period. Offer available 23.03.2016 - 31.01.2017. See www.parkcameras.com for details.

Canon | PRO PARTNER

NIKON LENSES

Prices updated DAILY! Visit us in store, online at parkcameras.com or call our expert team on 01444 23 70 60

AF-G 10.5mm f/2.8G ED DX	£549.00	AF-D 60mm f/2.8 Micro	£368.00	AF-S 800mm f/5.6E FL ED VR	£12,990.00
AF-D 14mm f/2.8D	£1,199.00	AF-S 60mm f/2.8G Micro ED	£439.00	AF-S 10-24mm f/3.5-4.5G	£639.00
AF-D 16mm f/2.8D Fisheye	£625.00	AF-S 85mm f/3.5G DX	£389.00	AF-S 16-80mm f/2.8-4E ED VR	£769.00
AF-S 20mm f/1.8G ED	£579.00	AF-S 85mm f/1.8G	£399.00	AF-S 16-85mm f/3.5-5.6G	£499.00
AF-D 20mm f/2.8	£463.00	AF-S 105mm f/2.8G VR	£659.00	AF-S 17-35mm f/2.8 IF ED	£1,347.00
AF-D 24mm f/2.8D	£369.00	AF-DC 105mm f/2 Nikkor	£805.00	AF-S 17-55mm f/2.8G DX	£979.00
AF-S Nikkor 24mm f/1.4G	£1,379.00	AF-D 135mm f/2.0D	£1,029.00	AF-S 18-35mm f/3.5-4.5G	£519.00
AF-D 28mm f/2.8	£245.00	AF-D 180mm f/2.8 IF ED	£695.00	AF-S 18-105mm VR	£204.00
AF-S 28mm f/1.8G	£495.00	AF-D 200mm f/4D IF ED	£1,179.00	AF-S 18-140mm ED VR DX	£429.00
35mm f/2 AF Nikkor D	£255.00	AF-S 200mm f/2G ED VR II	£4,099.00	AF-S 18-200mm ED DX VR II	£534.00
AF-S 35mm f/1.8G ED	£399.00	AF-S 300mm f/2.8G ED VR II	£3,999.00	AF-S 18-300mm f/3.5-6.3 VR	£549.00
AF-S 35mm f1.8G DX	£151.00	AF-S 300mm f/4 D IF-ED	£999.00	AF-S 24-85mm VR	£359.00
AF-S 40mm f/2.8G ED	£199.00	AF-S 300mm f/4E PF ED VR	£1,499.00	AF-S 28-300mm ED VR	£699.00
AF 50mm f/1.4D	£244.00	AF-S 400mm f/2.8 FL ED VR	£8,999.00	AF-S 55-200mm f/4-5.6G VR II	£229.00
AF-S 50mm f/1.4G	£349.00	AF-S 500mm f/4G ED VR	£5,849.00	AF-S 70-200mm f/2.8 VR II	£1,679.00
AF-D 50mm f/1.8	£109.00	AF-S 500mm f/4E FL ED VR	£8,149.00	AF-S 70-300mm IF ED VR	£429.00
AF-S 50mm f/1.8G	£169.00	AF-S 600mm f/4E FL ED VR	£9,649.00	AF-S 200-400mm VR II	£5,199.00

For up to **£150 cashback** on selected Nikon lenses, see in store or visit **www.parkcameras.com/nikon-lens-cashback**

FUJIFILM X-T2

24.3 MEGA PIXELS · 14 FPS · 3.0" · SD card · 4K

Body SRP £1,399.00

The outstanding X-T2 is the flagship model of the X-Series and boasts a 24.3MP sensor without a low-pass filter, 4K video recording, & offers numerous technical improvements over its predecessor, the X-T1.

Visit **www.parkcameras.com/events** to find out how you can get hands on with the X-T2 this August!

NEW!

Fujifilm X-T1

16.7 MEGA PIXELS · £100 TRADE-IN BONUS

For a **SPECIAL LOW PRICE**, visit us in our London or Burgess Hill stores!

Receive **£100 off the X-T1** when trading in selected cameras! See web.

Fujifilm X-PRO2

24.3 MEGA PIXELS · £100 TRADE-IN BONUS

For a **SPECIAL LOW PRICE**, visit us in our London or Burgess Hill stores!

Receive **£100 off the X-PRO2** when trading in selected cameras! See web.

Get up to £120 cashback on XF lenses

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XF 23mm f/1.4	£669.00
XF 35mm f/2 R WR	£299.00
XF 56mm f/1.2	£769.00
XF 56mm F1.2 APD	£1,069.00
XF 90mm f/2 R LM WR	£669.00
XF 10-24mm f/4 OIS	£749.00
XF 50-140mm f/2.8 WR OIS	£1,159.00

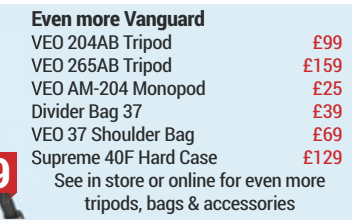
DOUBLE the cashback when bought with selected X-series cameras! Ends 31.08.16

VANGUARD

Endeavor ED II 8x42 binoculars £329

Supreme 46F hard case £149

VEO 265CB carbon fibre tripod £249



Even more Vanguard

VEO 204AB Tripod	£99
VEO 265AB Tripod	£159
VEO AM-204 Monopod	£25
Divider Bag 37	£39
VEO 37 Shoulder Bag	£69
Supreme 40F Hard Case	£129

See in store or online for even more tripods, bags & accessories

PARKCameras

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Sale available 28.07.16 - 31.08.16 inclusive. Selected items available only whilst stock last!

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OLYMPUS pen-F

The stylish Olympus PEN-F is the most powerful PEN to date, with a new Creative Dial for advanced filter options. Its boasts a 20.3MP sensor, and category-leading 5-axis image stabilisation and response time.

20.3 MEGA PIXELS · 10 FPS · 3.0" · IS · 1080p

£100 trade-in bonus!

Body only **£899.00*** · +17mm f/1.8 **£1,099.00***

*Prices include an extra £100 discount when you trade in any working digital camera. Offer ends 30.09.2016.

Panasonic LUMIX TZ100

20.1 MEGA PIXELS · 10x · 3.0" · 4K PHOTO · IS · 4K

Available in black or silver

Explore freedom capturing every moment with a camera that moves as you do.

At home in fast-paced city break or out in nature, the powerful 10x optical zoom and high-performance 1-inch sensor makes travel moments unmissable.

In stock at **£549.00**

Olympus E-M10 Mark II

16.2 MEGA PIXELS · 8 FPS

Body only **£449.00** · +14-42mm **£549.00**

See website for the limited edition **Fox Brown** version!

Olympus E-M5 Mark II

16.1 MEGA PIXELS · IS

Body only **£749.00** · + 12-50mm **£849.00**

Add the Olympus HLD-8 battery grip for the E-M5 II for £194.00

Olympus E-M1

16.3 MEGA PIXELS

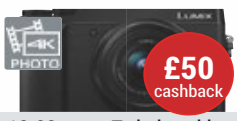
FREE GRIP

Body only **£849.00** · + 12-40mm **£1,233.00**

Claim a **FREE** Olympus HLD-7 batt. grip from Olympus! Ends 30.09.16

Panasonic GX80

16.0 MEGA PIXELS · 4K PHOTO



£50 cashback

GX80 + 12-32mm **£549.00*** · Twin lens kit **£679.00***

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Panasonic GX8

20.3 MEGA PIXELS · Wi-Fi / NFC

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Body only **£769.00** · + 12-60mm **£819.00***

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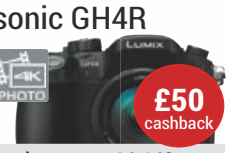
Panasonic GH4R

16.0 MEGA PIXELS · 4K PHOTO



£50 cashback

Body only **£949.00*** · + 14-140mm **£1,299.00***

*Prices include **£50 cashback** from Panasonic. Ends 05.09.16.

Olympus 75-300mm
f/4-6.7 II Micro Four Thirds

SRP £499.99

In stock at only **£349.00**

Learn more about this lens in store or at www.parkcameras.com/ap

OLYMPUS LENSES

12mm f/2.0	£549.00
17mm f/1.8 M. ZUIKO	£349.00
25mm f/1.8 M. ZUIKO	£279.00
45mm f/1.8	£179.00
60mm f/2.8 Macro	£349.00
7-14mm f/2.8 PRO	£837.50
9-18mm f/4-5.6	£362.00
12-40mm f/2.8 PRO	£719.00
14-42mm f/3.5-5.6 II R MFT	£239.00
40-150mm f/4-5.6 R M. ZUIKO	£149.00
40-150mm f/2.8 PRO + 1.4x	£1,249.00

See website for even more Olympus lenses!

Olympus TG-TRACKER

4K

NEW!

NOW IN STOCK! **£279.00** · Available in black, or green

Add an Olympus Li-50B spare battery for only £44.99

Panasonic LX100

12.8 MEGA PIXELS · 4K PHOTO

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Panasonic FZ330

24x · 4K PHOTO

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Add a Lexar 32GB 1000x UHS-II Pro SD card for **only £25**

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45mm f/2.8 Macro	£498.00
42.5mm f/1.2 O.I.S	£1,099.00
7-14mm f/4.0 ASPH	£739.00
12-60mm f/3.5-5.6 ASPH	£359.00
14-140mm f/3.5-5.6	£405.00
35-100mm f/2.8 O.I.S	£799.00
45-175mm f/4.0-5.6 O.I.S	£279.00
100-300mm f/4-5.6 O.I.S	£378.00
100-400mm f/4.0-6.3	£1,349.00

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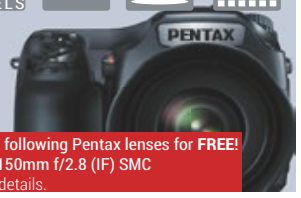
PENTAX 645Z

51.4 MEGA PIXELS · 3.2" · 1080p

A ground-breaking camera that fulfills both supremacy in image quality and portability.



Body only **£6,199.00**

Purchase the 645Z body and receive one of the following Pentax lenses for **FREE!**
• 35mm f/3.5 AL (IF) SMC • 55mm f/2.8 SMC • 150mm f/2.8 (IF) SMC
Offer ends 30.09.2016. See in store or online for details.

Up to 20% OFF Pentax 645 lenses!

Purchase 1 lens for **10% discount**
Purchase 2 lenses for **20% discount**
Purchase 3 lenses for **30% discount**

Multiple lens purchases must be made in a single transaction to qualify. Discount applies to all lenses purchased in ONE transaction.

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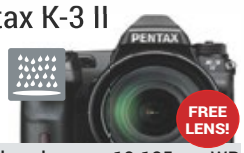
PIXIE EVO 2 **£44**

Off Road Hiker 30L **£99**

Pentax K-3 II

24.3 MEGA PIXELS



FREE LENS!

Body only **£709.00** · + 18-135mm WR **£1,009.00**

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Pentax K-70

24.2 MEGA PIXELS

NEW!

NEW & NOW IN STOCK!

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Pentax K-1

36.4 MEGA PIXELS

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TAMRON LENSES

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Tamron SP 10-24mm
f/3.5-4.5 Di II LD Asph. [IF]

See website to see our latest low price!

Add a Hoya Hoya 77mm REVO UV filter for £50 on mention of this advert

Tamron SP 15-30mm
f/2.8 Di VC USD

See website to see our latest low price!

*Price includes **£75 cashback** from Tamron. Ends 31.07.16.

Tamron 16-300mm
f/3.5-6.3 Di II VC PZD MACRO

See website to see our latest low price!

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Visit our website for full details on all the Tamron lenses, as well as our latest **LOW PRICES**!

Tamrac Anvil 27 Backpack

was £269.00

NEW LOW PRICE! **£199.00**

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Wireless Camera Control

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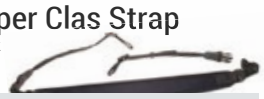
Black



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Toploader case Black

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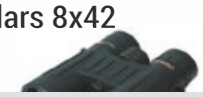
Steiner Observer Binoculars 8x42



In stock at only **£299.99**

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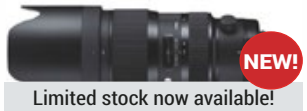
Sigma MC-11
Mount Converter

NEW!

Limited stock now available!
£199.00

Use your Canon / Sigma lenses with a Sony E-mount camera

Sigma 50-100mm
f/1.8 DC HSM | ART



NEW!

Limited stock now available!
£829.00

Available in Canon, Nikon or Sigma fits. See website for details.

Sigma 150-600mm
f/5-6.3 Sports + TC-1401 Kit

(£1,428 when bought separately)
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20mm f/1.4 DG HSM	£629.00	12-24mm f/4.5-5.6 II DG HSM	£529.00	150-500mm f/5.0-6.3 DG OS	£494.99
24mm f/1.4 DG HSM	£599.00	17-50mm f/2.8 DC OS HSM	£279.00	150-600mm f/5-6.3 DG | C	£739.00
30mm f/1.4 DC HSM	£299.00	17-70mm f/2.8-4 DC OS	£319.00	150-600mm Cont. + 1.4x	£849.00
30mm f/2.8 DN	£119.00	18-35mm f/1.8 DC HSM	£549.00	150-600mm f/5-6.3 DG | S	£1,199.00
35mm f/1.4 DG HSM	£599.00	18-200mm f/3.5-6.3 DC OS HSM	£249.00	150-600mm Sport + 1.4x	£1,299.00
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105mm f/2.8 EX DG OS HSM	£329.00	24-70mm f/2.8 IF EX DG	£549.00	2.0x Teleconverter APO EX DG	£199.00
150mm f/2.8 OS Macro	£649.00	24-105mm f/4 DG OS HSM	£599.00	2.0x Teleconverter TC2001	£269.00
180mm f/2.8 EX DG OS HSM	£1,099.00	50-500mm f/4.5-6.3 OS HSM	£849.00	USB Dock	£39.99

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Ink Test Winner
★★★★★

"Jet Tec's colours were superb, with single greys and blacks very close to Epson... so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best choice of ink in this group test, period. There's just no getting away from the superb combination of performance and pricing."
- Computer Upgrade Magazine

Canon

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Colours 36ml each £19.99

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PGi550 Black 15ml £9.99
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PGi550/CLi551XL Set of 5 £54.99
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PG540XL Black 21ml £15.99
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CL541XL Colour 15ml £15.99
PG545XL Black 15ml £13.99
CL546XL Colour 13ml £15.99
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PGi5 Black 27ml £4.99
CLi8 Colours 13ml £3.99
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PGi520 Black 19ml £4.99
CLi521 Colours 9ml £3.99
PGi520/CLi521 Set of 5 £19.99
PGi525 Black 19ml £4.99
CLi526 Colours 9ml £3.99
PGi525/CLi526 Set of 5 £19.99
PGi550XL Black 25ml £4.99
CLi551XL Colours 12ml £3.99
PGi550/CLi551XL Set of 5 £19.99
BCi6 Colours 15ml £2.99
PG40 Black 28ml £12.99
CL41 Colour 24ml £16.99
PG50 Black 28ml £12.99
CL51 Colour 24ml £14.99
PG510 Black 11ml £13.99
CL511 Colour 11ml £15.99
PG512 Black 18ml £13.99
CL513 Colour 15ml £15.99
PG540XL Black 21ml £13.99
CL541XL Colour 15ml £14.99
PG545XL Black 15ml £11.99
PG546XL Black 21ml £12.99

Many more in stock!

EPSON

No.16 Fountain Pen Inks
Originals:
No.16 Set of 4 £22.99
No.16 Black 5.4ml £7.99
No.16 Colours 3.1ml each £5.99
No.16XL Set of 4 £42.99
No.16XL Black 12.9ml £14.99
No.16XL Colours 6.5ml each £11.99
Compatibles:
No.16 Set of 4 £14.99
No.16 Black 12ml £3.99
No.16 Colours 12ml each £3.99

No.18 Daisy Inks
Originals:
No.18 Set of 4 £22.99
No.18 Black 5.2ml £7.99
No.18 Colours 3.3ml each £5.99
No.18XL Set of 4 £42.99
No.18XL Black 11.5ml £14.99
No.18XL Colours 6.6ml each £11.99
Compatibles:
No.18 Set of 4 £14.99
No.18 Black 12ml £3.99
No.18 Colours 12ml each £3.99

No.24 Elephant Inks
Originals:
No.24 Set of 6 £41.99
No.24 Colours 4.6ml each £7.99
No.24XL Set of 6 £64.99
No.24XL Colours 8.7ml each £11.99
Compatibles:
No.24 Set of 6 £22.99
No.24 Black 7ml £3.99
No.24 Colours 7ml each £3.99

No.26 Polar Bear Inks
Originals:
No.26 Set of 4 £29.99
No.26 Black 6.2ml £8.99
No.26 Colours 4.5ml each £7.99
No.26XL Set of 4 £49.99
No.26XL Black 12.1ml £14.99
No.26XL Colours 9.7ml each £13.99
Compatibles:
No.26 Set of 4 £14.99
No.26 Black 10ml £3.99
No.26 Colours 7ml each £3.99

T0481-T0486 Seahorse Inks
Originals:
Set of 6 £69.99
Colours 13ml each £16.99
Compatibles:
Set of 6 £19.99
Colours 13ml each £3.99

T0541-T0549 Frog Inks
Originals:
Set of 8 £105.99
Colours 13ml each £14.99
Compatibles:
Set of 8 £27.99
Colours 13ml each £3.99

T0591-T0599 Lily Inks
Originals:
Set of 8 £89.99
Colours 13ml each £11.99
Compatibles:
Set of 8 £27.99
Colours 13ml each £3.99

More Epson inks >>>

Albums & Frames

We now stock a comprehensive range of frames, mounts, albums and accessories. The full range can be viewed on our website, with detailed close-up images of each product to help you choose the perfect way to display your printed photographs. Below is just a tiny sample of what we offer:

Grace Albums Available in Burgundy or Blue.
Travel Albums Over a dozen designs in stock.
Grafton Albums Available in Burgundy or Blue.
Baby Albums Multiple different designs available.
Emilia Frames Distressed wood shabby chic effect. Blue or White.
Rio Frames Handcrafted solid wood with 30mm wide profile, in four colours.
Frisco Frames Simple, basic design available in a huge range of sizes & colours.

Memo Style Albums:
Grace 6x4 100 photos £5.99
Grace 6x4 200 photos £9.99
Grace 6x4 300 photos £14.99
Grace 7x5 100 photos £7.99
Grace 7x5 200 photos £13.99
Grace A4 100 photos £15.99
Grafton 6x4 200 photos £9.99
Grafton 7x5 200 photos £13.99
Baby 6x4 200 photos £9.99
Travel 6x4 200 photos £8.99
Traditional Style Albums:
Grace 29x32cm 100 pages £14.99
Grafton 29x32cm 100 pgs £14.99
Baby 29x32cm 100 pages £12.99
Accessories:
Photo Corners Pack of 250 £2.99
Photo Stickers Pack of 500 £1.99

Plastic Bevel, Glass Front:
Frisco 6x4 seven colours £1.99
Frisco 7x5 seven colours £2.29
Frisco 8x6 seven colours £2.79
Frisco 9x6 seven colours £3.49
Frisco 10x8 seven colours £3.79
Frisco 12x8 seven colours £4.59
Frisco A4 seven colours £3.99
Frisco A3 seven colours £8.99
Wood Bevel, Glass Front:
Emilia 6x4 two colours £4.99
Emilia 7x5 two colours £5.99
Emilia 8x6 two colours £6.99
Emilia 10x8 two colours £7.99
Emilia 12x8 two colours £8.99
Rio 6x4 four colours £5.99
Rio 7x5 four colours £6.99
Rio 8x6 four colours £7.99
Rio 10x8 four colours £8.99
Rio 12x8 four colours £9.99

More Ink Cartridges...

EPSON

T0711-T0714 Cheetah Inks
Originals:
Set of 4 £32.99
Black 7.4ml £8.99
Colours 5.5ml each £8.99
Compatibles:
Set of 4 £14.99
Black 7.4ml £4.99
Colours 5.5ml each £3.99

T0791-T0796 Owl Inks
Originals:
Set of 6 £72.99
Colours 11.1ml each £12.99
Compatibles:
Set of 6 £19.99
Colours 11.1ml each £3.99

T0801-T0806 Hummingbird Inks
Originals:
Set of 6 £49.99
Colours 7.4ml each £8.99
Compatibles:
Set of 6 £19.99
Colours 7.4ml each £3.99

T0871-T0879 Flamingo Inks
Originals:
Set of 8 £66.99
Colours 11.4ml each £9.99
Compatibles:
Set of 8 £27.99
Colours 11.4ml each £3.99

T0961-T0969 Husky Inks
Originals:
Set of 8 £69.99
Colours 11.4ml each £8.99
Compatibles:
Set of 8 £27.99
Colours 11.4ml each £3.99

T1571-T1579 Turtle Inks
Originals:
Set of 8 £149.99
Colours 25.9ml each £18.99

T7601-T7609 Killer Whale
Originals:
Set of 9 £169.99
Colours 25.9ml each £18.99

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Originals:
No.38 Colours 27ml each £26.99
No.62XL Black 12ml £21.99
No.62XL Colour 11.5ml £23.99
No.300 Black 4ml £10.99
No.300 Colour 4ml £12.99
No.301 Black 3ml £9.99
No.301 Colour 3ml £11.99
No.301XL Black 8ml £18.99
No.301XL Colour 6ml £18.99
No.350 Black 4.5ml £11.99
No.351 Colour 3.5ml £14.99
No.363 Black 6ml £13.99
No.363 C/M/Y/PC/PM each £9.99
No.363 SET OF 6 £39.99
No.364 Black 6ml £7.99
No.364 PB/C/M/Y 3ml each £6.99
No.364 SET OF 4 £21.99
No.364XL Black 14ml £13.99
No.364XL PB/C/M/Y 6ml each £12.99
No.364XL SET OF 4 £49.99
No.920XL SET OF 4 £46.99
No.932XL SET OF 4 £43.99
No.950XL SET OF 4 £69.99
Compatibles:
No.15 Black 46ml £4.99
No.21 Black 10ml £7.99
No.22 Colour 21ml £11.99
No.45 Black 45ml £4.99
No.56 Black 24ml £9.99
No.57 Colour 24ml £12.99
No.78 Colour 36ml £9.99
No.110 Colour 12ml £10.99
No.300XL Black 18ml £14.99
No.300XL Colour 18ml £16.99
No.301XL Black 15ml £14.99
No.301XL Colour 18ml £16.99
No.337 Black 21ml £10.99
No.338 Black 21ml £10.99
No.339 Black 34ml £12.99
No.343 Colour 21ml £12.99
No.344 Colour 21ml £14.99
No.348 Photo 21ml £12.99
No.350XL Black 30ml £14.99
No.351XL Colour 20ml £16.99
No.363 Black 20ml £6.99
No.363 Colours 6ml each £4.99
No.363 SET OF 6 £24.99
No.364 Black 10ml £4.99
No.364 Colours 5ml each £3.99
No.364 SET OF 4 £15.99
No.364XL Black 18ml £8.99
No.364XL Colours 11ml each £7.99
No.364XL SET OF 4 £31.99
No.920XL SET OF 4 £19.99
No.932XL SET OF 4 £29.99
No.940XL SET OF 4 £29.99
No.950XL SET OF 4 £29.99

Many more in stock!

Photo Papers

We carry a massive range of papers (sheets & rolls) at competitive prices. Below are some examples of the selection we stock.

ILFORD GALERIE Professional Inkjet Photo Range

Photo Glossy 160gsm:
6x4 50 sheets +50 FREE £3.99
A4 100 sheets £12.99
Photo Satin 200gsm:
6x4 100 sheets +100 FREE £9.99
A4 100 sheets +100 FREE £19.99
Photo Glossy 200gsm:
6x4 100 sheets +100 FREE £9.99
A4 20 sheets £6.99
Premium Pearl 270gsm:
6x4 50 sheets +50 FREE £6.99
A4 20 sheets +20 FREE £8.99
Premium Gloss 270gsm:
A4 25 sheets OFFER £8.99
A3 25 sheets OFFER £15.99
A3+ 25 sheets OFFER £19.99
Smooth Pearl 310gsm:
6x4 100 sheets £14.99
7x5 100 sheets £17.99
A4 25 sheets £12.99
A4 100 sheets £39.99
A4 250 sheets £84.99
A3 25 sheets £25.99
A3+ 25 sheets £35.99
17" Roll 30 metres £69.99
24" Roll 30 metres £96.99
Smooth Gloss 310gsm:
6x4 100 sheets £14.99
7x5 100 sheets £17.99
A4 25 sheets £12.99
A4 100 sheets £39.99
A3 25 sheets £25.99
A3+ 25 sheets £35.99
Premium Matt Duo 200 gsm:
A4 50 sheets £12.99
A3+ 50 sheets £34.99
Heavy Duo Matt 310gsm:
A4 50 sheets £17.99
A3+ 50 sheets £44.99
Gold Fibre Silk 310gsm:
A4 50 sheets £37.99
A3+ 50 sheets £89.99
Gold Mono Silk 270gsm:
A4 25 sheets £16.99
A3+ 25 sheets £42.99

Fotospeed

Smooth Pearl 290gsm:
6x4 100 sheets £12.99
7x5 100 sheets £16.99
A4 50 sheets £17.99
A3 50 sheets £34.99
A3+ 25 sheets £25.99
Panoramic 25 sheets £26.99
17" Roll 30 metres £68.99
24" Roll 30 metres £85.99
PF Lustre 275gsm:
6x4 100 sheets £12.99
7x5 100 sheets £16.99
A4 50 sheets £17.99
A3 25 sheets £35.99
A3+ 50 sheets £47.99
Panoramic 25 sheets £26.99
17" Roll 30 metres £69.99
24" Roll 30 metres £86.99
PF Gloss 270gsm:
A4 50 sheets £17.99
A3 50 sheets £35.99
A3+ 50 sheets £47.99
Panoramic 25 sheets £26.99
Matt Ultra 240gsm:
A4 50 sheets £12.99
A3 50 sheets £26.99
A3+ 50 sheets £35.99
Fine Art / Fibre Base Papers:
Baryta A4 20 sheets £21.99
Bartya A3 20 sheets £42.99
Etching A4 25 sheets £19.99
Etching A3 25 sheets £34.99
Smooth Cotton A4 25 sh £24.99
Smooth Cotton A3 25 sh £51.99

Canon

PP-201 Plus Glossy II 275gsm:
6x4 50 sheets £9.99
7x5 20 sheets £11.99
A4 20 sheets £11.99
A3 20 sheets £27.99
A3+ 20 sheets £36.99
PT-101 Pro Platinum 300gsm:
6x4 20 sheets £7.99
A4 20 sheets £16.99
A3 20 sheets £37.99
A3+ 10 sheets £24.99
SG-201 Semi-Gloss 260gsm:
6x4 50 sheets £9.99
A4 20 sheets £11.99
A3 20 sheets £27.99
A3+ 20 sheets £42.99
LU-101 Pro Lustre 260gsm:
A4 50 sheets £14.99
A3 50 sheets £32.99
A3+ 50 sheets £49.99

Perma Jet

Smooth Pearl 280gsm:
6x4 100 sheets £12.99
7x5 100 sheets £18.99
A4 50 sheets £18.99
A4 50 sheets £18.99
A3 50 sheets £35.99
A3+ 25 sheets £28.99
17" Roll 30 metres £64.99
24" Roll 30 metres £89.99
Ultra Pearl 295gsm:
6x4 100 sheets £14.99
7x5 100 sheets £20.99
A4 25 sheets £12.99
A3 25 sheets £22.99
A3+ 25 sheets £30.99
13" Roll 10 metres £21.99
17" Roll 30 metres £68.99
24" Roll 30 metres £92.99
Titanium Lustre 280gsm:
A4 25 sheets £22.99
A3 25 sheets £44.99
A3+ 25 sheets £62.99
Oyster 271gsm:
6x4 100 sheets £12.99
7x5 100 sheets £18.99
A4 50 sheets £18.99
A3 25 sheets £22.99
A3+ 25 sheets £28.99
13" Roll 10 metres £26.99
17" Roll 30 metres £64.99
24" Roll 30 metres £89.99
Gloss 271gsm:
6x4 100 sheets £12.99
7x5 100 sheets £18.99
A4 50 sheets £18.99
A3 25 sheets £22.99
A3+ 25 sheets £28.99
13" Roll 10 metres £26.99
17" Roll 30 metres £64.99
24" Roll 30 metres £89.99
Matt Plus 240gsm:
6x4 100 sheets £10.99
7x5 100 sheets £13.99
A4 50 sheets £13.99
A3 25 sheets £17.99
A3+ 25 sheets £22.99
13" Roll 10 metres £24.99
17" Roll 30 metres £42.99
24" Roll 30 metres £58.99
Matt Proofing 160gsm:
A4 150 sheets £18.99
A3 75 sheets £22.99
17" Roll 30 metres £26.99
24" Roll 30 metres £36.99
Double Sided Matt 250gsm:
A4 100 sheets £24.99
A3 50 sheets £27.99
Fine Art / Fibre Base Papers:
FB Gold Silk A4 25 sh £23.99
FB Gold Silk A3 25 sh £47.99
FB Distinction A4 25 sh £25.99
FB Distinction A3 25 sh £48.99
FB Royal A4 25 sheets £28.99
FB Royal A3 25 sheets £56.99
FB Gloss A4 25 sheets £26.99
FB Gloss A3 25 sheets £51.99
FB Matt A4 25 sheets £19.99
FB Matt A3 25 sheets £38.99
Artist A4 25 sheets £22.99
Artist A3 25 sheets £39.99
Museum A4 25 sheets £25.99
Museum A3 25 sheets £48.99
Parchment A4 25 sheets £22.99
Parchment A3 25 sheets £39.99
Omega A4 25 sheets £24.99
Omega A3 25 sheets £46.99
Portrait A4 25 sheets £26.99
Portrait A3 25 sheets £53.99
Portrait White A4 25 sh £26.99
Portrait White A3 25 sh £49.99

EPSON

Premium Gloss 255gsm:
6x4 40 sheets +40 FREE £9.99
7x5 30 sheets £9.99
A4 15 sheets +15 FREE £9.99
A3 20 sheets £29.99
A3+ 20 sheets OFFER £24.99
Ultra Gloss 300gsm:
6x4 50 sheets £9.99
7x5 50 sheets £12.99
A4 15 sheets £11.99
Premium Semi-Gloss 251gsm:
6x4 50 sheets £8.99
A4 20 sheets £14.99
A3 20 sheets £29.99
A3+ 20 sheets OFFER £24.99
Archival Matte 192gsm:
A4 50 sheets £14.99
A3 50 sheets £33.99
A3+ 50 sheets £44.99
Heavyweight Matte 167gsm:
A4 50 sheets £11.99
A3 50 sheets £34.99
A3+ 50 sheets £44.99

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The full range of Sandisk and Lexar memory cards at very competitive prices.

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- 32GB £15.99
- 64GB £27.99
- 128GB £54.99

1000X (150MB/s)
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- 32GB £22.99
- 64GB £35.99
- 128GB £63.99

2000X (300MB/s)
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- 64GB £95.99

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- 8GB £3.99
- 16GB £5.99

Sandisk Ultra

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- 16GB £6.99
- 32GB £12.99
- 64GB £24.99

Sandisk Extreme

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Sandisk Extreme Pro

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- 64GB £42.99
- 128GB £82.99

1866X (280MB/s)
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- 64GB £129.99

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- 16GB £27.99
- 32GB £36.99
- 64GB £56.99

1066X (160MB/s)
- 16GB £33.99
- 32GB £56.99
- 64GB £99.99
- 128GB £192.99

Sandisk Ultra

333X (50MB/s)
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- 16GB £15.99
- 32GB £24.99

Sandisk Extreme

800X (120MB/s)
- 16GB £26.99
- 32GB £32.99
- 64GB £47.99
- 128GB £94.99

Sandisk Extreme Pro

1066X (160MB/s)
- 16GB £33.99
- 32GB £47.99
- 64GB £82.99
- 128GB £149.99

XQD Cards

Lexar Professional

1333X (200MB/s)
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- 64GB £99.99

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Lexar Professional

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- 64GB £43.99

Delkin Professional

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- 64GB £32.99

Sandisk Ultra

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- 16GB £6.99
- 32GB £12.99
- 64GB £24.99

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- **Lexar HR1** Workflow Hub £49.99
- **Delkin USB2** Card Reader £9.99
- **Delkin USB3** Card Reader £19.99
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Batteries

Replacement rechargeable Li-ion batteries, manufactured by Hahnel or Blumax. All come with a two-year guarantee.

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- **NB-4L** for Canon £9.99
- **NB-5L** for Canon £9.99
- **NB-6L** for Canon £9.99
- **NB-7L** for Canon £9.99
- **NB-9L** for Canon £9.99
- **NB-10L** for Canon £12.99
- **NB-11L** for Canon £12.99
- **BP-511** for Canon £12.99
- **LP-E5** for Canon £9.99
- **LP-E6** for Canon £16.99
- **LP-E8** for Canon £12.99
- **LP-E10** for Canon £12.99
- **LP-E12** for Canon £12.99
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- **NP50** for Fuji £9.99
- **NP95** for Fuji £9.99
- **NPW126** for Fuji £12.99
- **NP400** for Fuji £12.99
- **EN-EL3E** for Nikon £14.99
- **EN-EL5** for Nikon £9.99
- **EN-EL9** for Nikon £12.99
- **EN-EL10** for Nikon £9.99
- **EN-EL11** for Nikon £9.99
- **EN-EL12** for Nikon £9.99
- **EN-EL14** for Nikon £19.99
- **EN-EL15** for Nikon £24.99
- **EN-EL19** for Nikon £12.99
- **EN-EL20** for Nikon £12.99
- **EN-EL21** for Nikon £12.99
- **Li10B/12B** for Olympus £9.99
- **Li40B/42B** for Olympus £9.99
- **Li50B** for Olympus £9.99
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- **BLN-1** for Olympus £24.99
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- **DMW-BCM13** Panasonic £19.99
- **DMW-BLB13** Panasonic £27.99
- **DMW-BLC12** Panasonic £23.99
- **DMW-BLD10** Panasonic £23.99
- **DMW-BLG10** Panasonic £22.99
- **DMW-BMB9** Panasonic £22.99
- **D-Li90** for Pentax £12.99
- **D-Li109** for Pentax £12.99
- **SLB-1137D** for Samsung £9.99
- **SLB-1674** for Samsung £12.99
- **BG-1** for Sony £19.99
- **BX-1** for Sony £14.99
- **BY-1** for Sony £12.99
- **NP-FM500H** for Sony £19.99
- **NP-FH50** for Sony £19.99
- **NP-FW50** for Sony £24.99

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Professional battery grips, made by Hahnel.

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- **5DMkIII** for Canon £84.99
- **6D** for Canon £84.99
- **7D** for Canon £84.99
- **70D** for Canon £84.99
- **650D/700D** for Canon £84.99
- **D600** for Nikon £84.99
- **D800/D810** for Nikon £84.99
- **D3300/D5300** for Nikon £74.99
- **D7100** for Nikon £84.99

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- **Unipal ORIGINAL** £19.99
- **Unipal PLUS** £24.99
- **Unipal EXTRA** £29.99

AA & AAA Chargers
- **Hahnel TC Novo** inc. 4xAA £8.99
- **Energizer Pro** inc. 4xAA £14.99
- **Energizer 1 Hr** inc. 4xAA £22.99

Other Batteries

Pre-Charged Rechargables
- **AA** GP Recyko 3+1 FREE £5.24
- **AAA** GP Recyko 3+1 FREE £5.24
- **AA** Energizer Extreme (4) £8.99
- **AAA** Energizer Extreme (4) £6.99

Standard Rechargeables
- **AA** GP 2600mAh (4) £9.99
- **AA** Lloytron 1300mAh (4) £3.99
- **AA** Lloytron 2700mAh (4) £6.99
- **AAA** Lloytron 1100mAh (4) £3.99

Lithium Batteries
- **AA** Energizer Ultimate (4) £5.99
- **AAA** Energizer Ultimate (4) £5.99
- **CR123A** Energizer (1) £1.99
- **CR2** Energizer (1) £1.99
- **2CR5** Energizer (1) £3.99
- **CRP2** Energizer (1) £3.99
- **CRV3** Energizer (1) £5.99
- **A544** Energizer Alkaline (1) £1.99
- **A23** Energizer Alkaline (1) £1.99
- **LR44** Energizer Alkaline (2) £1.99
- **CR2025**, **CR2032** etc £1.99

Filters

One of the largest ranges of screw-in threaded filters in the UK, from Hoya, Kood and Marumi. We carry sizes from 24mm, up to 105mm, and offer Clear Protectors, UVs, Skylights, Circular Polarisers, ND4s, ND8s, ND16s, ND32s, ND64s, ND500s, ND1000s, Variable NDs, Starbursts, Close Up Sets and more! Below are just a few examples...

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- 40.5mm £4.99
- 46mm £4.99
- 49mm £4.99
- 52mm £4.99
- 55mm £5.99
- 58mm £6.99
- 62mm £7.99
- 67mm £8.99
- 72mm £9.99
- 77mm £11.99
- 82mm £14.99
- 86mm £19.99

KOOD Slim Frame Circular Polarisers
- 37mm £12.99
- 40.5mm £12.99
- 46mm £12.99
- 49mm £12.99
- 52mm £14.99
- 55mm £15.99
- 58mm £17.99
- 62mm £19.99
- 67mm £22.99
- 72mm £26.99
- 77mm £29.99
- 82mm £34.99
- 86mm £39.99

KOOD ND4 & ND8 Filters
- 52mm £26.99
- 58mm £34.99

Marumi DHG Slim Frame Multi-coated Clear Protectors
- 37mm £10.99
- 43mm £10.99
- 46mm £10.99
- 49mm £10.99
- 52mm £10.99
- 55mm £11.99
- 58mm £12.99
- 62mm £14.99
- 67mm £15.99
- 72mm £17.99
- 77mm £19.99
- 82mm £22.99

Marumi DHG Slim Frame Multi-coated UV Filters
- 52mm £13.99
- 58mm £15.99
- 62mm £17.99
- 67mm £19.99
- 72mm £21.99
- 77mm £24.99

Marumi DHG Slim Frame Multi-coated Circular Polarisers
- 52mm £31.99
- 58mm £35.99
- 62mm £39.99
- 67mm £44.99
- 72mm £49.99
- 77mm £54.99
- 82mm £69.99

Hoya HMC Slim Frame UV Filters
- 37mm £12.99
- 40.5mm £12.99
- 46mm £12.99
- 49mm £11.99
- 52mm £11.99
- 58mm £14.99
- 62mm £16.99
- 67mm £18.99
- 72mm £21.99
- 77mm £25.99
- 82mm £29.99

HOYA Pro-1D Slim Frame Multi-coated Clear Protectors
- 52mm SPECIAL £16.99
- 58mm £28.99
- 62mm £31.99
- 67mm £35.99
- 72mm £39.99
- 77mm SPECIAL £29.99
- 82mm £49.99

HOYA Pro-1D Slim Frame Multi-coated Circular Polarisers
- 52mm £52.99
- 58mm £60.99
- 62mm £67.99
- 67mm £75.99
- 72mm £90.99
- 77mm SPECIAL £79.99
- 82mm £120.99

Square Filters

We stock three widths of square filters: A-type (67mm wide), P-Type (84mm wide) and Z-Type (100mm wide). Made in the UK, Kood square filters are optically flat, with excellent colour density, neutrality and stability. They received a maximum 5 star rating from Digital Camera Magazine.

P-Type: 84mm wide filters
- **Standard Holder** £5.99
- **Wide Angle Holder** £6.99
- **Filter Wallet** for 8 filters £9.99
- **Adapter Rings** 49-82mm £4.99
- **Circular Polariser** £27.99
- **ND2** Solid £12.99
- **ND2** Soft Graduated £13.99
- **ND2** Hard Graduated £13.99
- **ND4** Solid £12.99
- **ND4** Soft Graduated £13.99
- **ND4** Hard Graduated £13.99
- **ND8** Solid £14.99
- **ND8** Soft Graduated £15.99
- **ND8** Hard Graduated £15.99
- **Light Blue** Graduated £12.99
- **Dark Blue** Graduated £12.99
- **Light Tobacco** Graduated £12.99
- **Dark Tobacco** Graduated £12.99
- **Light Sunset** Graduated £14.99
- **Dark Sunset** Graduated £14.99
- **Starbursts** x4, x6, x8 £17.99
- **Red/Green/Yellow** each £14.99
- **Six-piece ND Filter Kit** £59.99
  A popular kit containing an ND2, ND2 Soft Grad, ND4, ND4 Soft Grad, Filter Holder, plus Adapter Ring of your choice (49-82mm).

Z-Type: 100mm wide filters
- **Pro Holder** £24.99
- **Adapter Rings** 52-95mm £8.99
- **ND2** Solid £16.99
- **ND2** Soft Graduated £17.99
- **ND2** Hard Graduated £17.99
- **ND4** Solid £16.99
- **ND4** Soft Graduated £17.99
- **ND4** Hard Graduated £17.99
- **ND8** Solid £18.99
- **ND8** Soft Graduated £19.99
- **ND8** Hard Graduated £19.99
- **Light Blue** Graduated £17.99
- **Dark Blue** Graduated £17.99
- **Light Tobacco** Graduated £17.99
- **Dark Tobacco** Graduated £17.99
- **Light Sunset** Graduated £18.99
- **Dark Sunset** Graduated £18.99

A-Type: 67mm wide filters
- **Standard Holder** £4.99
- **Adapter Rings** 37-62mm £8.99
- **ND2** Solid £10.99
- **ND2** Graduated £11.99
- **ND4** Solid £10.99
- **ND4** Graduated £11.99
- **ND8** Solid £11.99
- **ND8** Graduated £12.99

Lens Accessories

Bayonet-Fit Lens Hoods
- **ES-62** Canon 50/1.8 £9.99
- **ES-71II** Canon 50/1.4 £9.99
- **ET-60** Canon 75-300/4-5.6 £9.99
- **ET-65B** Canon 70-300/4-5.6 £9.99
- **ET-67** Canon 100/2.8 Macro £9.99
- **ET-67B** Canon 60/2.8 £9.99
- **EW-60C** Canon 18-55 IS £7.99
- **EW-63C** Canon 18-55 IS STM £9.99
- **EW-73B** Canon 18-55 IS £9.99
- **EW-78BII** Canon 28-135 IS £9.99
- **EW-78D** Canon 18-200 IS £9.99
- **EW-78E** Canon 15-85 IS £12.99
- **EW-83E** Canon 17-40/4.0 £12.99
- **HB-32** Nikon 18-105 VR £7.99
- **HB-45** Nikon 18-55 VR £7.99

Stepping Rings
- **25mm to 105mm** 160 different sizes £4.99-5.99

Reversing Rings
- **52mm to 77mm** Canon, Nikon, Sony, Olympus and Pentax £9.99-19.99

Coupling Rings
- **49mm-77mm** £9.99-£11.99

Screw-Fit Lens Hoods
- **37mm** Rubber Hood £3.99
- **40.5mm** Rubber Hood £3.99
- **43mm** Metal Hood £5.99
- **46mm** Rubber Hood £3.99
- **46mm** Metal Hood £5.99
- **49mm** Rubber Hood £3.99
- **49mm** Shaped Petal Hood £6.99
- **52mm** Rubber Hood £3.99
- **52mm** Shaped Petal Hood £6.99
- **55mm** Rubber Hood £3.99
- **55mm** Shaped Petal Hood £6.99
- **58mm** Rubber Hood £3.99
- **58mm** Shaped Petal Hood £6.99
- **62mm** Rubber Hood £4.99
- **62mm** Shaped Petal Hood £7.99
- **67mm** Rubber Hood £4.99
- **67mm** Shaped Petal Hood £7.99
- **72mm** Rubber Hood £5.99
- **72mm** Shaped Petal Hood £9.99
- **77mm** Rubber Hood £5.99
- **77mm** Shaped Petal Hood £9.99

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- **Lens Caps** Centre-Pinch £2.99
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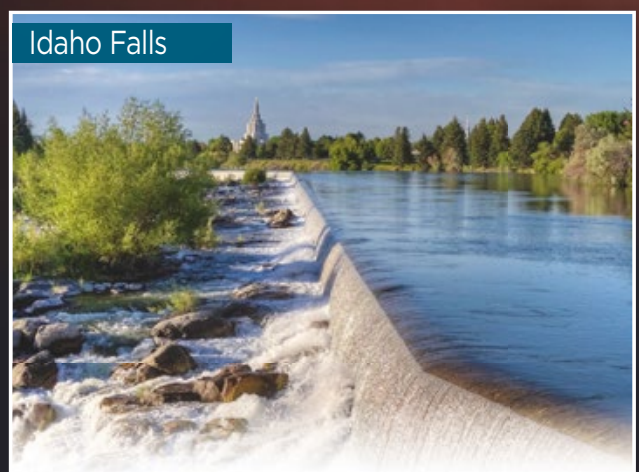

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Final Analysis

Roger Hicks considers...

Flowers (2012), by Paolo Pellegrin

© PAOLO PELLEGRIN/MAGNUM PHOTOS

Flowers sometimes get a bad rap as a subject fit only for beginners. This picture, though, is a clear illustration of Sturgeon's Law (more accurately, Sturgeon's Revelation). When someone said to Theodore Sturgeon that 90% of science fiction was crud, he responded to the effect that 90% of just about everything is crud. In photography, especially since the invention of camera phones, the percentage is probably closer to 99.99%, but there's still that magical tiny fraction that isn't crud. This includes pictures that, like this one, break just about every 'rule' in the book.

The vase is dead centre and is not sparkling clean. The flowers barely project from it and are fairly sparse. A couple of the buds are all but lost in darkness. There is little or no context: a dead black background and an indeterminate brown surface under the vase. Many photographers, especially if they have excessively high opinions of their own ability, could glance at it and think, 'I could do that.' If challenged, they might slap a vase on the dining-room table, take a snap and declare that they'd shown how easy it was. The odds are they'd be in the 99.99%.

Look closely. Dead-black backgrounds are harder to achieve than they look. The easiest approach is black velvet or flock, plus careful lighting with the background flagged off. Then you need the props. Could you find a vase at home that was as simple and unpretentious, without being crude? Like most artists, Pellegrin almost certainly keeps an eye out at all times for beautiful or useful things. As designer William Morris said, 'Have nothing in your house that you do not either know to be useful, or believe to be beautiful.' Whatever it's standing on, too: what is there in your house that would work as well?

'Pellegrin almost certainly keeps an eye out at all times for beautiful things'

Now for the flowers. Unless you have a garden, with plenty of suitable flowers, this kind of photography can be remarkably expensive. Few florists understand a photographer's requirements, and you have to buy a lot of spare blooms to allow for changes, mistakes and different compositions. Look at these. They are not the remnants of some tired, off-the-shelf bouquet.

Finally, come back to the lighting again. It is deceptively casual, as if the photographer had noticed how attractive it was by chance. But the key light on the flowers is from upper left, and there is a softer fill from the right: look at the shadows and highlights. This is unlikely to happen by chance.

In other words, there is a lot of hard work, preparation, and possibly expense, plus the skill of a master photographer. Yes, you might be able to produce a picture as good. But until you try, you might not realise quite how difficult it is. AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at **www.rogerandfrances.eu**). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Berenice Abbott.**

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